WOOLLEY & WALLIS

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FINE CHINESE WORKS OF ART

中國藝術珍品

WEDNESDAY 24TH MAY 2023

Lot 417 *detail*

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Front Cover: Lot 418

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SOCIETY OF FINE ART AUCTIONEERS AND VALUERS

FINE CHINESE WORKS OF ART

中國藝術珍品

WEDNESDAY 24TH MAY 2023
10.00AM

The sale to be conducted at our Castle Street Salerooms, SP1 3SU

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Viewing in London (highlights)
17 Clifford Street, 2nd Floor W1S 3RQ

Saturday 13th May	11.00am – 4.00pm
Sunday 14th May	11.00am – 4.00pm
Monday 15th May	11.00am – 4.00pm

Viewing at our Old Sarum Galleries
Unit 1B Castle Gate Business Park,
Old Sarum, Salisbury SP4 6QX

Friday 19th May	10.00am – 5.00pm
Saturday 20th May	10.00am – 1.00pm
Monday 22nd May	10.00am – 5.00pm

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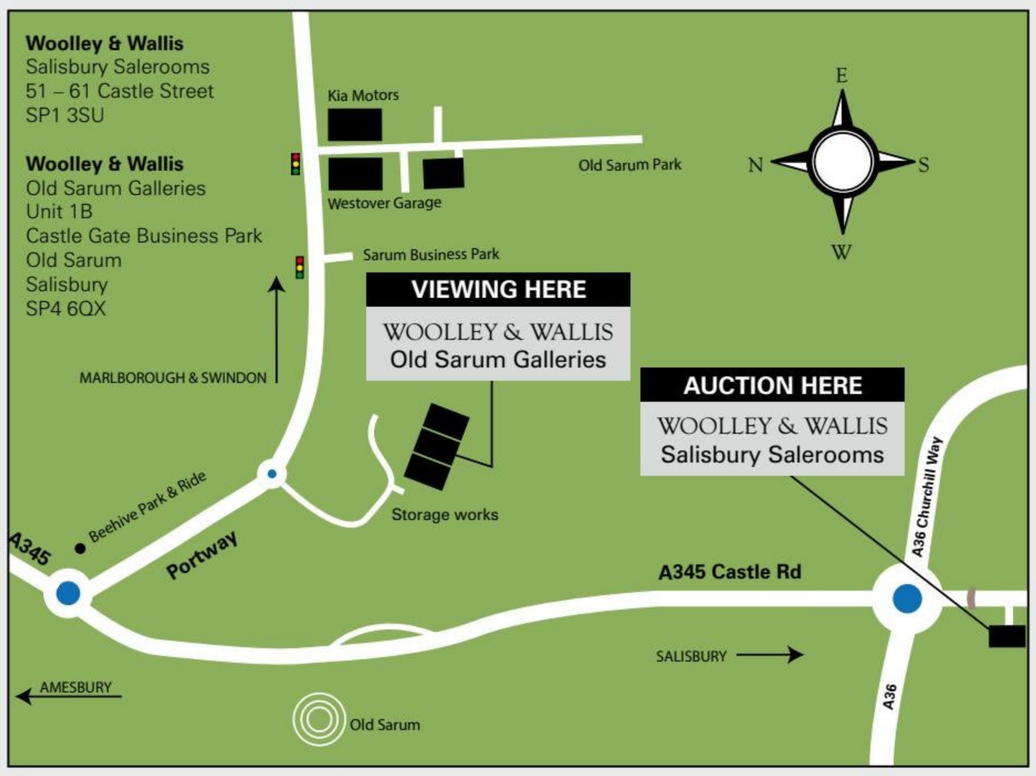

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CHRONOLOGY OF CHINA
中國歷代年表

NEOLITHIC 新石器時代
c.6500-1700 BC

XIA DYNASTY 夏
c.2100-1600 BC

SHANG DYNASTY 商
c.1600-1100 BC

ZHOU DYNASTY 周
c.1100-221 BC
Western Zhou 西周
c.1100-771 BC
Eastern Zhou 東周 770-256 BC
Spring and Autumn Period 春秋
770-476 BC
Warring States Period 戰國
475-221 BC

QIN DYNASTY 秦 221-206 BC

HAN DYNASTY 漢
206 BC-AD 220
Western Han 西漢 206 BC-AD 8
Eastern Han 東漢 AD 25-220

THREE KINGDOMS 三國
220-280
Wei 魏 220-265
Shu Han 蜀漢 221-263
Wu 吳 222-280

JIN DYNASTY 晉 265-420
Western Jin 西晉 265-317
Sixteen Kingdoms 十六國 304-439
Dong Jin 東晉 317-420

SOUTHERN DYNASTIES 南朝
420-589
Liu Song 劉宋 420-479
Southern Qi 南齊 479-502
Liang 梁 502-557
Chen 陳 557-589

NORTHERN DYNASTIES 北朝
386-581
Northern Wei 北魏 386-534
Eastern Wei 東魏 534-550
Western Wei 西魏 535-556
Northern Qi 北齊 550-577
Northern Zhou 北周 557-581

SUI DYNASTY 隋 581-618

TANG DYNASTY 唐 618-907

FIVE DYNASTIES 五代 907-960
Later Liang 後梁 907-923
Later Tang 後唐 923-936
Later Jin 後晋 936-946
Later Han 後漢 947-950
Later Zhou 後周 951-960

LIAO DYNASTY 遼 907-1125

SONG DYNASTY 宋 960-1279
Northern Song 北宋 960-1127
Southern Song 南宋 1127-1279

JIN DYNASTY 金 1115-1234

YUAN DYNASTY 元 1271-1368

MING DYNASTY 明 1368-1644
Hongwu 洪武 1368-1398
Jianwen 建文 1399-1402
Yongle 永樂 1403-1425
Hongxi 洪熙 1425
Xuande 宣德 1426-1435
Zhengtong 正統 1436-1449
Jingtai 景泰 1450-1456
Tianshun 天順 1457-1464
Chenghua 成化 1465-1487
Hongzhi 弘治 1488-1505
Zhengde 正德 1506-1521
Jiajing 嘉靖 1522-1566
Longqing 隆慶 1567-1572
Wanli 萬曆 1573-1620
Taichang 泰昌 1620
Tianqi 天啟 1621-1627
Chongzhen 崇禎 1628-1644

QING DYNASTY 清 1644-1911
Shunzhi 順治 1644-1661
Kangxi 康熙 1662-1722
Yongzheng 雍正 1723-1735
Qianlong 乾隆 1736-1795
Jiaqing 嘉慶 1796-1820
Daoguang 道光 1821-1850
Xianfeng 咸豐 1851-1861
Tongzhi 同治 1862-1874
Guangxu 光緒 1875-1908
Xuantong 宣統 1908-1911

REPUBLIC OF CHINA 中華民國
1912-
HONGXIAN (YUAN SHI KAI) 洪憲
（袁世凱）1915-1916

PEOPLE'S REPUBLIC OF CHINA
中華人民共和國 1949-

FINE CHINESE WORKS OF ART

中國藝術珍品

WEDNESDAY 24TH MAY 2023

Lot 434

ADOLPHE STOCLET

COLLECTION

(PART I)

SELECTION OF THE WORKS BELONGING TO MADAME FERON-STOCLET

Preface by

GEORGES A. SALLES

DIRECTEUR DES MUSÉES DE FRANCE

Foreword by

DAISY LION-GOLDSCHMIDT

CHARGÉE DE MISSION AU MUSÉE GUIMET

Published under the direction of

J. P. VAN GOIDSENHOVEN — BRUSSELS

MCMLVI

THE STOCLET'S HOUSE IN 1913.

ARCHITECT : JOS. HOFFMANN, VIENNA.

Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

LOTS 401-417

FROM THE COLLECTION OF ADOLPHE STOCLET

斯托克萊中國藝術品珍藏

「眼前的藏品都奧妙得無法想象， 皆因這位收藏家唯獨鍾情稀世珍品」

Georges A. Salles, 前法國博物館館長 (1945-57)

Adolphe Stoclet (阿道夫·斯托克萊1871-1949)曾是比利時的工程師、銀行家和著名的古董收藏家。孜孜以求的斯托克萊先生及其妻子Suzanne嚴挑慎選，建立了極其富學術價值和收藏意義於一身的早期藝術品收藏。其藏品涵蓋中國、柬埔寨、埃及、美索不達米亞、哥倫布時期前的墨西哥及非洲部落各地蒐羅的文物。

斯托克萊家族對藝術、建築、文物的熱情促使他任命Wiener Werkstätte的創辦人、享譽盛名的奧地利摩拉維亞建築師 – Josef Hoffmann，於1905年設計他們位於比利時布魯塞爾郊區的大宅，斯托克萊宮 (Stoclet Palace)，締造出能夠映襯珍藏的陳列空間。

珍藏薈萃的斯托克萊宮被認為是維也納的分離派最具代表性的建築物，不僅標誌著現代主義風格，亦充分體現了德國整體藝術的理念。整體藝術是由德國作曲家Richard Wagner於1849年提出的美學概念。斯托克萊宮由室內至室外的建築格調、裝飾藝術、傢俱、銀器、花園甚至植物都因其唯美的統一風格而令人讚譽不絕。

博古知今的斯托克萊家族絕對是打破傳統藝術體制的先鋒派，他們前衛的審美觀念和追求創意的熱忱使得當代藝術家為之聚首一堂， 例如由Gustav Klimt 為斯托克萊宮設計的大型馬賽克鑲嵌畫，成為了他在 1918 年逝世之前，最後的傳世之作。

縱然眾多歐洲貴族都有幸參觀過斯托克萊的藏品，但 這個不凡的收藏卻很少被編纂成書，更未有機會被大眾參觀過。此次威立士拍賣行有幸上拍其收藏中的一部分藏品 编号401- 417。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

Suzanne and Adolphe Stoclet

THE STOCLET COLLECTION

“There is nothing of the expected in this collection, for the collector was only interested in the exceptional”

Georges A. Salles, Directeur des Musées de France (1945-57)

Adolphe Stoclet (1871-1949) was a Belgian engineer, financier, and notable collector of antiquities. With his wife, Suzanne, he amassed an eclectic and encyclopaedic collection of ‘haute epoque’ pieces from ancient civilisations including China, Cambodia, Egypt, Mesopotamia, pre-Columbian Mexico and tribal Africa.

In 1905 the Stoclets’ passion for art, architecture and antiquities culminated in the commission of Josef Hoffmann, of Wiener Werkstätte, to build Stoclet Palace in Brussels to house their extensive collection.

The palace is considered to be one of the great monuments of Vienna Secession architecture, heralding the birth of modernism and embodying the concept of *Gesamtkunstwerk.*

Gesamtkunstwerk was written about by the composer Richard Wagner in 1849, heralding his aesthetic ideals for theatre to be a total work of art. Every dimension of Stoclet Palace - interior and exterior architecture, decoration, furniture, silverware, gardens and planting – is praised for its unity of style.

The Stoclets were avant-garde in the truest sense of the term, their aesthetic innovation and passion for creativity brought together the artists of the age; Gustav Klimt painted the mural in the dining room of Stoclet Palace, his last monumental piece before his untimely death in 1918.

Adolphe and Suzanne Stoclet entertained European royalty as well as historians, archaeologists, writers, and musicians. However, pieces from the Stoclet Collection have rarely been published or seen in the public domain.

401

A CHINESE CLOISONNE ENAMEL MALLET-SHAPED VASE

LATE MING DYNASTY

The body and neck enamelled in polychrome with flowers, fruits, birds and butterflies on a turquoise ground, the undecorated base with a square four character Jingtai seal mark, 1.3kg, 22.7cm high, 14.5cm wide.

£8,000-12,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.432-433.

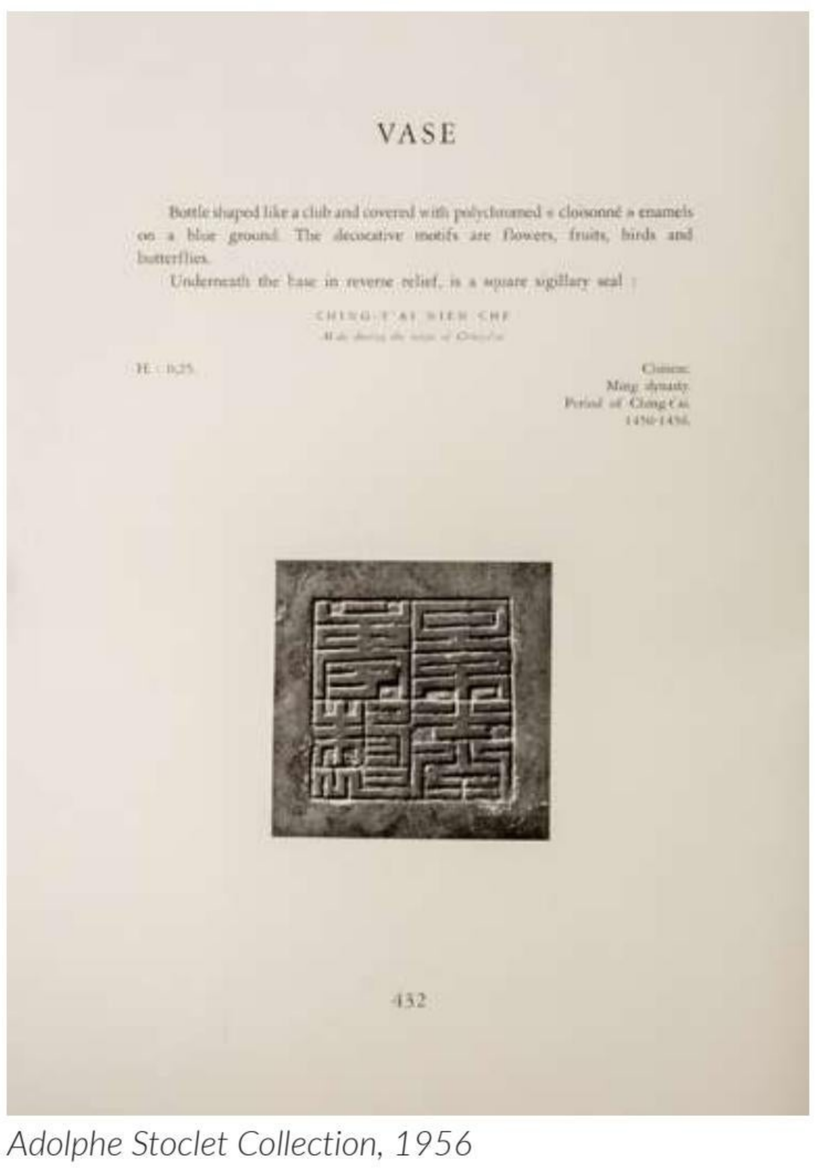
Cf. H Brinker and A Lutz, Chinese Cloisonné, the Pierre Uldry Collection, p.137, pl.137, And Sotheby's, Paris, 18th December 2012, lot 4 for closely related vases of this type.

明晚期 銅胎掐絲琺瑯瓜瓞綿綿紙槌瓶

《景泰年製》款

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁 432-433。



VASE

Bottle shaped like a club and covered with polychromed « cloisonné » enamels on a blue ground. The decorative motifs are flowers, fruits, birds and butterflies.

Underneath the base in reverse relief, is a square sigillary seal :

CHING-T'AI NIEN CHE

H. : 0,25.

Cimes.
Ming dynasty.
Period of Ching-t'ai.
1450-1456.

432

Adolphe Stoclet Collection, 1956

402

A CHINESE CLOISONNE ENAMEL 'DOUBLE *CHILONG*' CIRCULAR BOX AND COVER

MID-MING DYNASTY

The slightly convex top of the cover brightly enamelled with a pair of writhing *chilong*, one yellow with black dots, the other purple and black, set on a turquoise ground decorated in red, white, purple, yellow and black with flaming clouds, pearls, double-gourds, crossed horns and other auspicious motifs. The sides with small flower heads and leaves, the base undecorated, 468g, 12.2cm wide, 4.8cm high. (2)

£8,000-12,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.434-435.

Cf. B Quette, Cloisonné, Chinese Enamels from the Yuan, Ming and Qing Dynasties, p.34 for two earlier double dragon boxes and covers, one in cloisonné enamel dated to the Yuan or early Ming dynasty from Les Arts Décoratifs, Musée des Arts Décoratifs, Paris, 23.634. cat.9, the other in carved lacquer dated to the Southern Song dynasty from the Asian Art Museum, San Francisco, B77M12. See also Bonhams, London, 8th November 2012, lot 233 for a related cloisonné enamel double chilong *box and cover.*

明中期 銅胎掐絲琺瑯螭龍紋蓋盒

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁 434-435。

CIRCULAR BOX

Decorated with dragons made of polychromed « cloisonné » enamels on a blue ground.

Diam. : 9,12.

Chinese.
Ming dynasty.
1368-1644.

434

Adolphe Stoclet Collection, 1956

403

A LARGE CHINESE GOLD, SILVER AND TURQUOISE INLAID BRONZE GARMENT HOOK, *DAIGOU*

WARRING STATES PERIOD

The hook with a bird's head terminal and an arched shaft decorated in gold and silver with an intricate geometric pattern of lozenges, circles and spirals, on a ground filled with turquoise inlay. The underside with a circular button, 482g, 25.5cm long, 3.5cm wide.

£15,000-25,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Published: O Kümmel, Chinesische Kunsthaus, Zweihundert Hauptwerke der Ausstellung der Gesellschaft, f Ostas, Kunsthaus, Berlin, 1930, pl.XLIII. D Goldschmidt, L'Art chinois, Paris, 1931, p.60, pl.25. O Sirén, Kinas Konst under Tre Artusenden, Stockholm, 1942-43, I, pl.76b. H F E Visser, Asiatic Art, Amsterdam, 1947, no.61, pl.43. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.376-379.

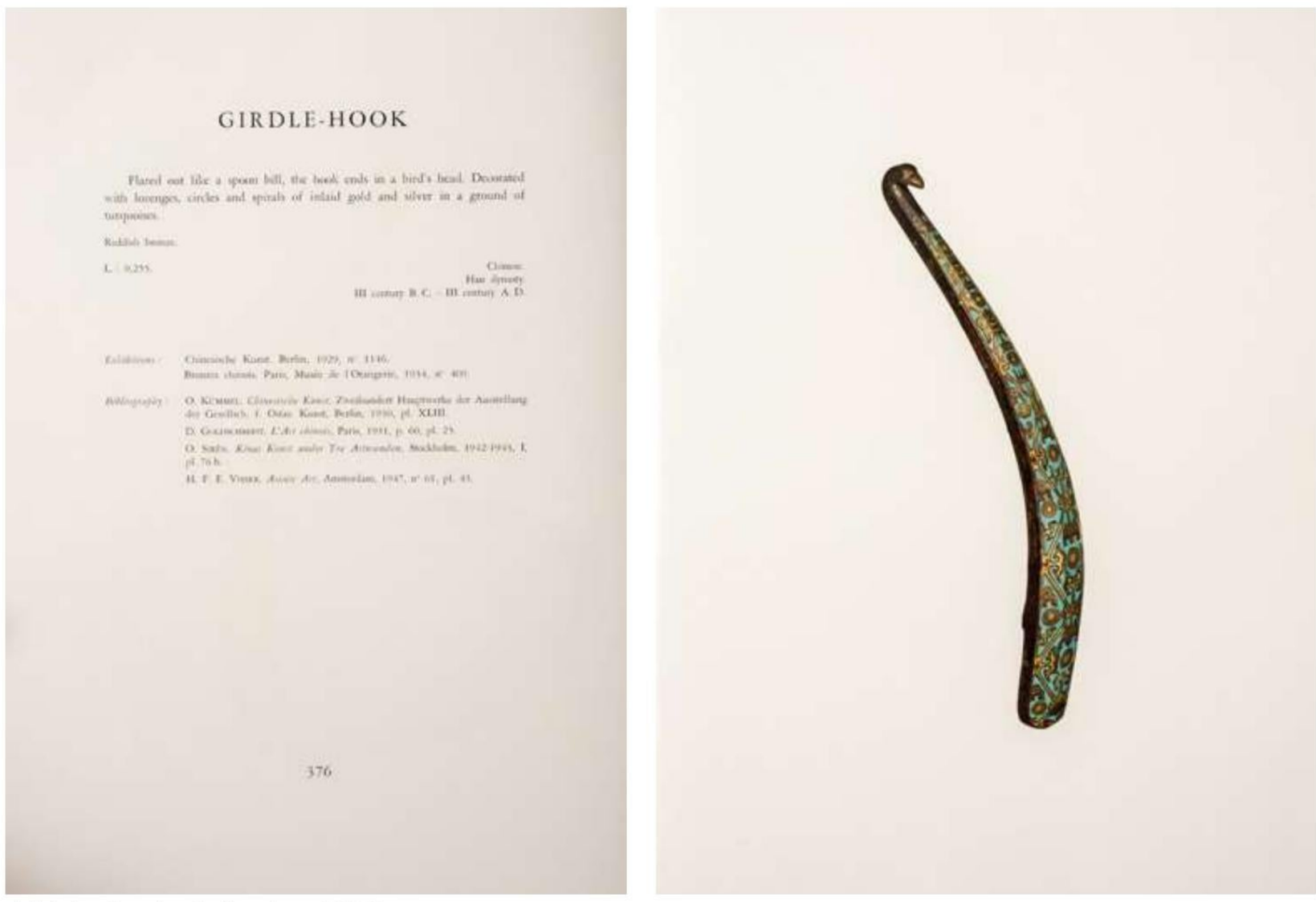
Cf. M Knight, Bronze in Chinese Culture from the Shang to the Tang Dynasty, Orientations, August 1994, for a closely related hook of a similar size from the Eugene Fuller Memorial Collection, Seattle Art Museum, 52.58.

For other similar garment hooks, see Christie's, New York, 25th September 2020, Property from the Collection of Dr Robert and Mrs Patricia Jacobsen, lot 1529, and Sotheby's, New York, 20th March 2007, lot 541, for an example from the Dupont d'Isigny Collection.

戰國 銅錯金銀嵌琉璃綠松石帶鉤

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：O Kümmel, Chinesische Kunsthaus, Zweihundert Hauptwerke der Ausstellung der Gesellschaft, f Ostas, Kunsthaus, Berlin, 1930年, 圖版XLIII. D Goldschmidt, L'Art chinois, Paris, 1931年, 頁60, 圖版25。O Sirén, Kinas Konst under Tre Artusenden, Stockholm, 1942-43年, I, 圖版76b. H F E Visser, Asiatic Art, Amsterdam, 1947年, 編號61, 圖版43, 及Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁376-379。



GIRDLE-HOOK

Flared out like a spoon bill, the hook ends in a bird's head. Decorated with lozenges, circles and spirals of inlaid gold and silver in a ground of turquoises.

Reddish bronze.

L. : 0.255.

China.
Han dynasty.
III century B. C. – III century A. D.

Exhibitions : Chinesische Kunst. Berlin, 1929, n° 1146.
Bronzes chinois. Paris, Musée de l'Orangerie, 1934, n° 409.

Bibliography : O. KÜMMEL, *Chinesische Kunst. Zweihundert Hauptwerke der Ausstellung der Gesellsch. f. Ostas Kunst*, Berlin, 1930, pl. XLIII.
D. GOLDSCHMIDT, *L'Art chinois*, Paris, 1931, p. 60, pl. 25.
O. SIRÉN, *Kinas Konst under Tre Artusenden*, Stockholm, 1942-1943, I, pl. 76 b.
H. F. E. VISSER, *Asiatic Art*, Amsterdam, 1947, n° 61, pl. 43.

376

Adolphe Stoclet Collection, 1956

404

A CHINESE GILDED BRONZE CIRCULAR 'BEAR' TOGGLE

HAN DYNASTY

Cast in relief with a front facing bear, his front right paw raised and baring his teeth. The reverse hollow, with a fastening loop, and a later applied flange, 71g, 5.2cm wide.

£3,000-5,000

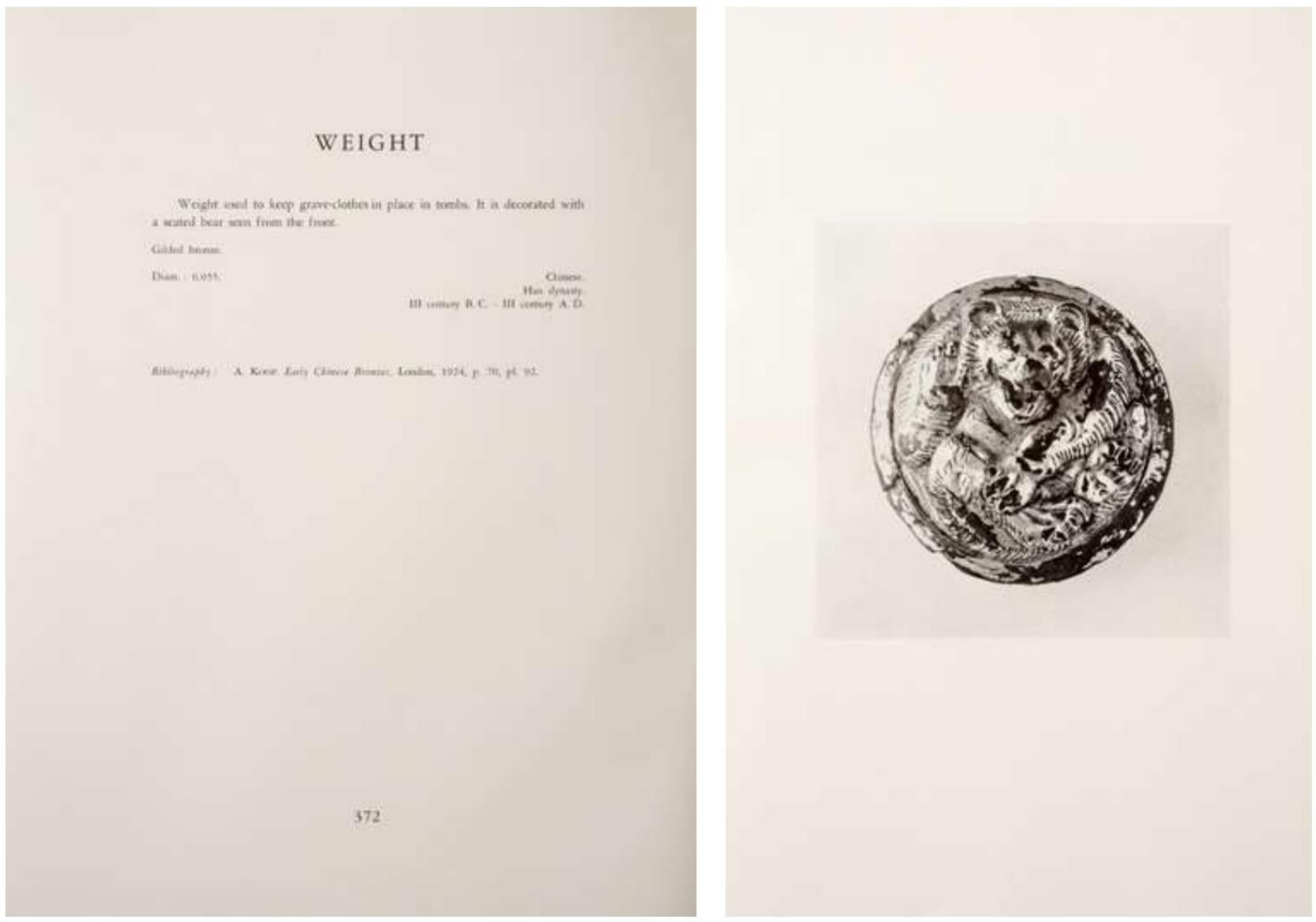
Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Published: A Koop, Early Chinese Bronzes, London, 1924, p.70, pl.92. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.372-373.

漢 銅鎏金熊紋鈕

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：A Koop, Early Chinese Bronzes, London, 1924, 頁70, 圖版92, 及Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, 頁372-373。



WEIGHT

Weight used to keep grave-clothes in place in tombs. It is decorated with a seated bear seen from the front.

Gilded bronze.
Diam.: 0.055.
Chinese.
Han dynasty.
III century B.C. – III century A.D.

Bibliography: A. Koop. *Early Chinese Bronzes*. London, 1924, p. 70, pl. 92.

372

Adolphe Stoclet Collection, 1956

405

A CHINESE SILVER BUCKLE OR PLAQUE FORMED AS A TIGER AND TWO SERPENTS

PROBABLY EASTERN ZHOU DYNASTY

A serpent escapes from the tiger's jaws and bites the tail of a second snake which in turn bites the tail of the tiger. The feline is depicted in profile and decorated with two circular designs, the recessed reverse is undecorated, 35g, 6.9cm long.

£1,000-2,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

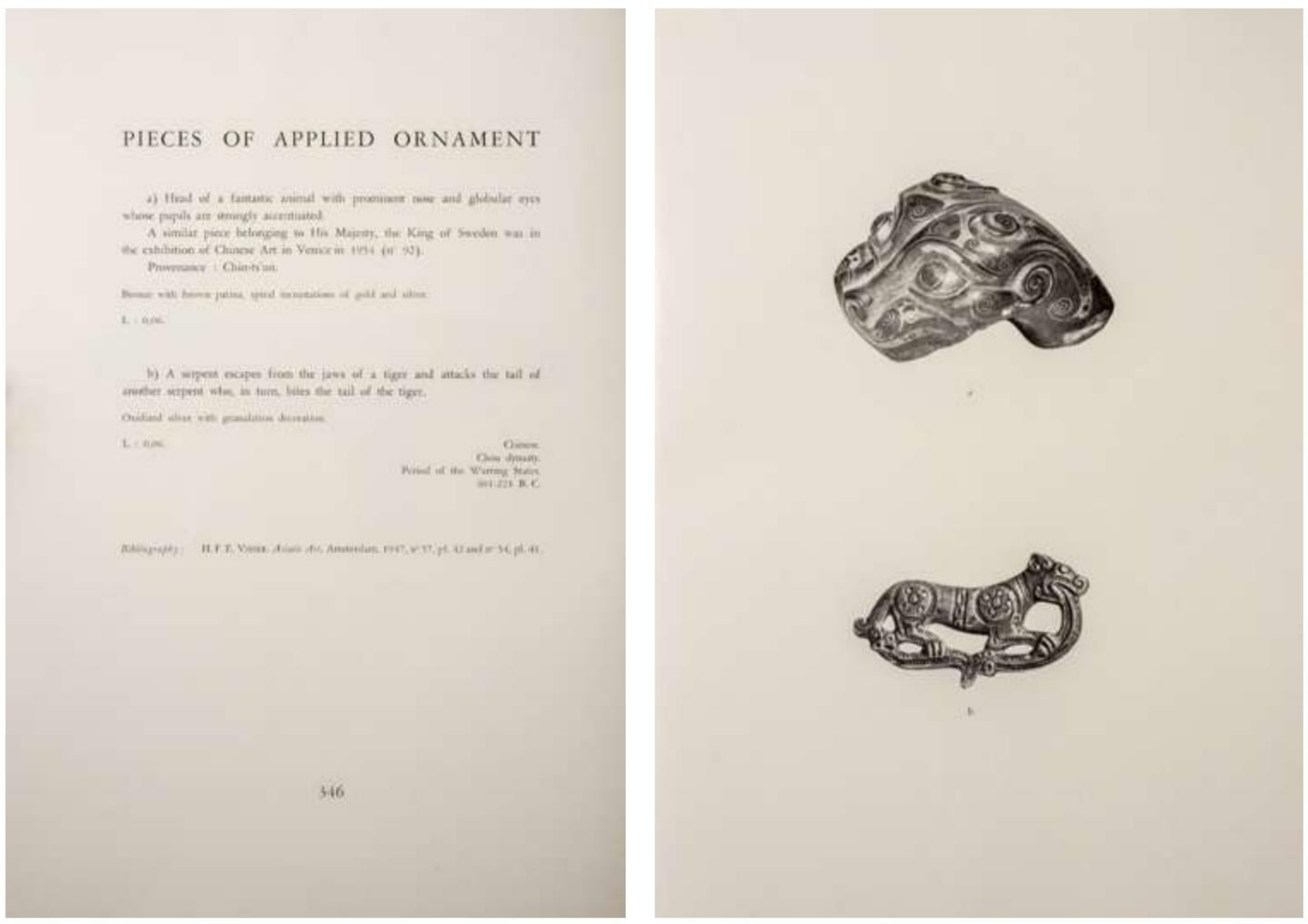
Published: H F E Visser, Asiatic Art, Amsterdam, 1947, no.54, pl.41. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.346-347b.

Cf. the Metropolitan Museum of Art, New York, for a bronze plaque of this design, accession number 20.158. See also Gisèle Croës, from the Steppes to the Great Wall, 2021 catalogue, p.37 for another related plaque.

東周（可能） 銀製虎型佩或鈕

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：H F E Visser, Asiatic Art, Amsterdam, 1947年, 編號54, 圖版41 及Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁346-347b。



PIECES OF APPLIED ORNAMENT

a) Head of a fantastic animal with prominent nose and globular eyes whose pupils are strongly accentuated.

A similar piece belonging to His Majesty, the King of Sweden was in the exhibition of Chinese Art in Venice in 1954 (n° 93).

Provenance : Chin-ts'un.

Bronze with brown patina, spiral incrustations of gold and silver.

L. : 0,06.

b) A serpent escapes from the jaws of a tiger and attacks the tail of another serpent who, in turn, bites the tail of the tiger.

Oxidized silver with granulation decoration.

L. : 0,06.

Canton
Chou dynasty.
Period of the Warring States
(481-221 B. C.

Bibliography : H. F. E. Visser, *Asiatic Art*, Amsterdam, 1947, n° 57, pl. 42 and n° 54, pl. 41.

346

Adolphe Stoclet Collection, 1956

406

A RARE CHINESE GILDED BRONZE AND JADE CEREMONIAL DAGGER

THE HANDLE WARRING STATES PERIOD, THE BLADE SHANG DYNASTY

The openwork gilded bronze hilt with a design of interlaced dragons inset with turquoise beads. The blade of polished grey-white jade with pale rose and light green mottling, 138g, 20.7cm long, 5.8cm wide.

£8,000-12,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Bronze chinois, Paris, Musée de L'Orangerie, 1934, no.411, & Arts de la Chine ancienne, Paris, Musée de L'Orangerie, 1937, no.144.

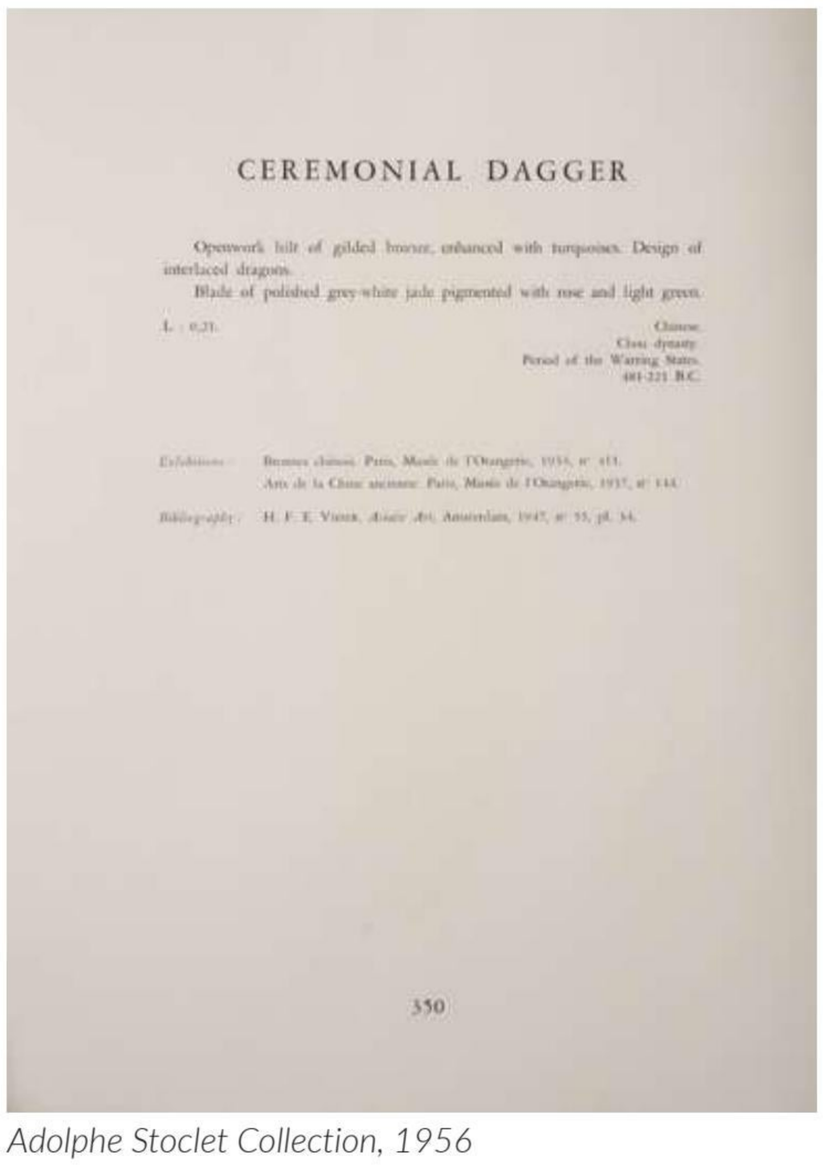
Published: H F E Visser, Asiatic Art, Amsterdam, 1947, no.55, pl.34. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.350-353.

戰國及商 銅鎏金龍紋嵌玉戈

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Bronze chinois, 法國巴黎橘園美術館, 1934年, 編號411 及 Arts de la Chine ancienne, 法國巴黎橘園美術館, 1937年, 編號144。

出版：H F E Visser, Asiatic Art, Amsterdam, 1947年, 編號55, 圖版34 & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁 350-353。



CEREMONIAL DAGGER

Openwork hilt of gilded bronze, enhanced with turquoises. Design of interlaced dragons.
Blade of polished grey-white jade pigmented with rose and light green.

L. : 0,21.

Chinese.
Chou dynasty.
Period of the Warring States.
481-221 B.C.

Exhibitions : Bronzes chinois. Paris, Musée de l'Orangerie, 1934, n° 411.
Arts de la Chine ancienne. Paris, Musée de l'Orangerie, 1937, n° 144.

Bibliography : H. F. E. Visser, *Asiatic Art*, Amsterdam, 1947, n° 55, pl. 34.

350

Adolphe Stoclet Collection, 1956

407

A RARE CHINESE BRONZE 'FOUR DRAGONS' CIRCULAR MIRROR

WARRING STATES PERIOD

Heavily cast in relief with four semi-abstract, angular mythical monsters, their heads, bodies and feet formed as hooks, which encircle a four-petalled central boss. The reverse with areas of high polish and of malachite encrustations, 661g, 11.6cm wide, 6mm deep.

£4,000-6,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Bronze chinois, Paris, Musée de L'Orangerie, 1934, no.406, & Chinese Art, London, Royal Academy of Arts, 1935-36, no.424.

Published: S Umehara, Two Ancient Chinese Mirrors, Kôkogaku Zasshi, Tokyo, January 1930, vol. XX, no.1, pp.20-27. H F E Visser, Asiatic Art, Amsterdam, 1947, no.79, pl.49. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.338-341.

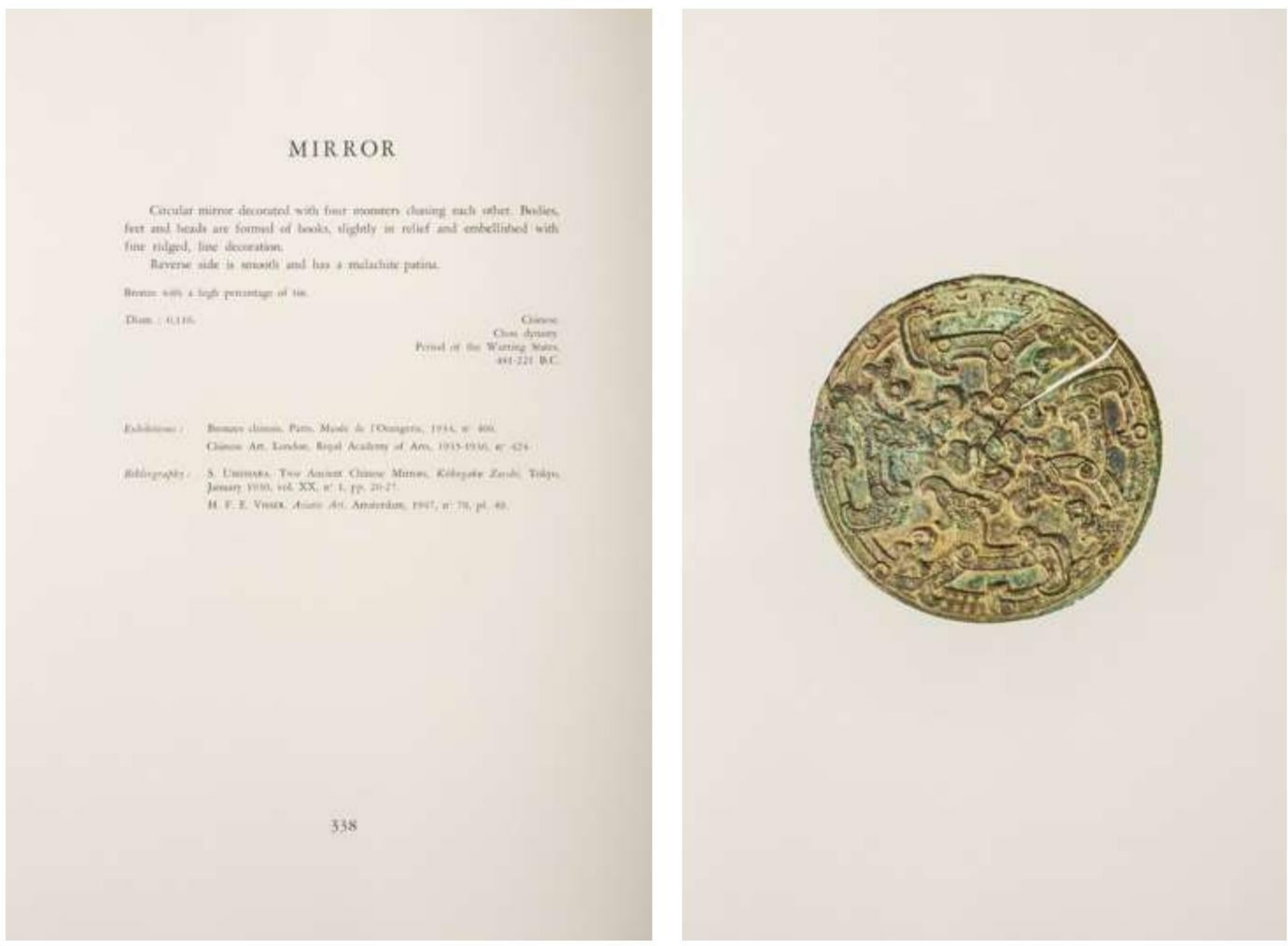
Cf. Ancient Bronze Mirrors from the Shanghai Museum, pp.96-87, no.8, for a closely related example. See also Sotheby's, Hong Kong, Chinese Works of Art Including Selected Works of Art from the T Y Chao Family Collection, 13th November 2017, lot 718, for a later mirror of the same design dated to possibly the Song dynasty.

戰國 銅四龍紋鏡

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Bronze chinois, 法國巴黎橘園美術館, 1934年, 編號406, 及Chinese Art, 倫敦皇家藝術研究院, 1935-36年, 編號424。

出版：S Umehara, Two Ancient Chinese Mirrors, Kôkogaku Zasshi, Tokyo, January 1930, vol. XX, 編號1, 頁20-27。 H F E Visser, Asiatic Art, Amsterdam, 1947年, 編號79, 圖版49 及 Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁338-341。



MIRROR

Circular mirror decorated with four monsters chasing each other. Bodies, feet and heads are formed of hooks, slightly in relief and embellished with fine ridged, line decoration.
Reverse side is smooth and has a malachite patina.
Bronze with a high percentage of tin.

Diam. : 0,116.

Chinese
Chou dynasty
Period of the Warring States
481-221 B.C.

Exhibitions : Bronzes chinois, Paris, Musée de l'Orangerie, 1934, n° 406.
Chinese Art, London, Royal Academy of Arts, 1935-1936, n° 424.

Bibliography : S. UMEHARA, Two Ancient Chinese Mirrors, *Kôkogaku Zasshi*, Tokyo, January 1930, vol. XX, n° 1, pp. 20-27.
H. F. E. VISSER, *Asiatic Art*, Amsterdam, 1947, n° 79, pl. 49.

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Adolphe Stoclet Collection, 1956

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

416 DAGGER; bronze, with openwork handle. L. 24·7 cm. Period of the Warring States.
Lent by D. DAVID-WEILL, Paris.

417 CUP; silver. W. 14·9 cm. Han Dynasty. National Treasure B.
Lent by MARQUIS GORYU HOSOKAWA, Tokyo.

418 CUP; silver. W. 10·9 cm. Han Dynasty. National Treasure B.
Lent by MARQUIS GORYU HOSOKAWA, Tokyo.

419 *TÊNG* (lamp); bronze. H. 24·4 cm. Han Dynasty.
Lent by THE GERMAN STATE MUSEUMS, Berlin.

420 TUBE; bronze, inlaid with silver. L. 24·5 cm. Han Dynasty.
Lent by THE BRITISH MUSEUM (Eumorfopoulos Collection).

421 PAIR OF ORNAMENTAL SLEEVE WEIGHTS; bronze. Di. 6·8 cm. Han Dynasty.
Lent by THE GOVERNMENT OF CHOSEN (KOREA).

422 MIRROR; bronze, with curved bow forms and diaper ground. Di. 20·4 cm. Period of the Warring States.
Lent by DR. LAGRELIUS, Stockholm.

423 HALBERD (*ko*); bronze, with gold inlay. W. 30·2 cm. Period of the Warring States.
Lent by OSCAR RAPHAEL, London.

424 MIRROR; bronze. Di. 11·6 cm. Period of the Warring States.
Lent by A. STOCLET, Brussels.

425 MIRROR; bronze, with T-patterns. Di. 12·5 cm. Period of the Warring States.
Lent by DR. LAGRELIUS, Stockholm.

426 *PO SHAN LU* (censer); bronze. H. 20 cm. Han Dynasty.
Lent by THE GOVERNMENT OF CHOSEN (KOREA).

427 *HU* (wine vessel) and cover with suspension chain; bronze. Plated with gold and silver. Inscribed. H. 36 cm. Han Dynasty.
Lent by C. T. LOO, Paris.

428 LEOPARD; bronze. H. 12·2 cm. Han Dynasty.
Lent by A. STOCLET, Brussels.

429 LAMP; bronze. H. 22·5 cm. Han Dynasty.
Lent by C. T. LOO, Paris.

430 HALBERD (*ko*); bronze, with bird decoration. L. 19 cm. Period of the Warring States.
Lent by H.R.H. THE CROWN PRINCE OF SWEDEN.

431 BUCKLE; bronze, with male figure. L. 5·2 cm. Han Dynasty.
Lent by MUSÉE DU LOUVRE, Paris.

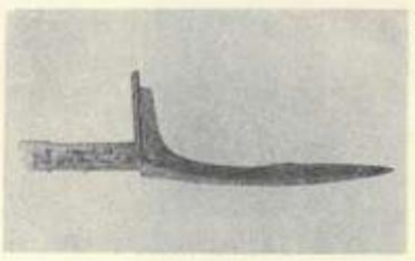
415

420

417

421

418


423

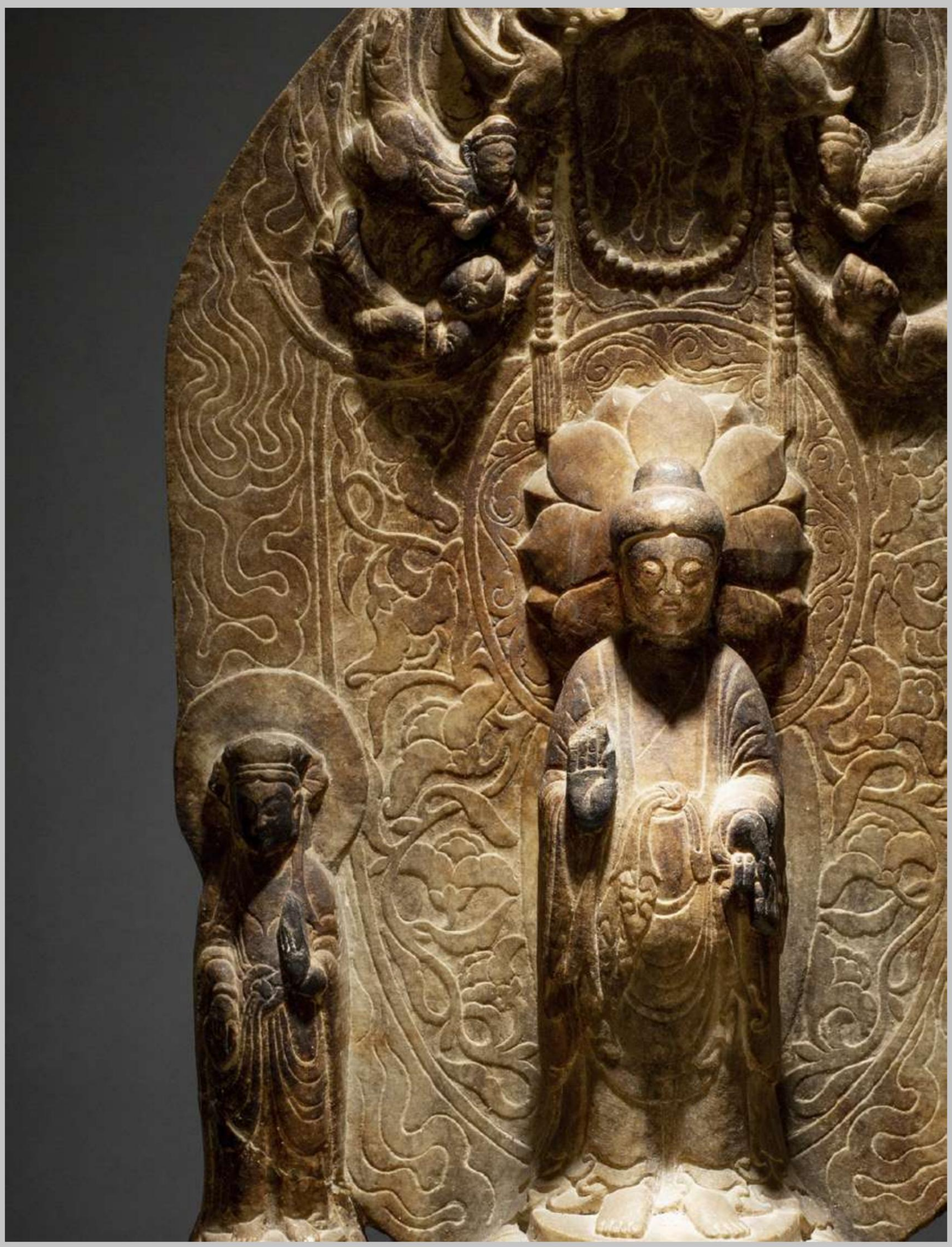
419

424

The International Exhibition of Chinese Art, Burlington House, The Royal Academy of Arts, London 1935-36, catalogue no. 424

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

THE STOCLET STELE



408

A RARE CHINESE WHITE MARBLE BUDDHIST STELE

NORTHERN QI DYNASTY

The sculpture with a pointed arched back, carved in high relief with a figure of Buddha with her right hand raised in *abhayapani mudra*, standing on a lotus throne between two *bodhisattva*, all beneath a panel containing lotus leaves flanked by four flying *apsara*, and below a stupa hung with beaded tassels and supported by two *chilong*, set against a ground of foliate scrolls. The whole is raised on a plinth carved with a small figure of Amitabha, his hands in *namahkara mudra* and two acolytes on a smaller lotus throne with twin dogs and between two further *bodhisattva*. The reverse undecorated, 68kg, 78.5cm high, 38cm wide, 24cm deep.

£40,000-60,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Art bouddhique, Paris, Musée Cernuschi, 1913, no.512 bis.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.404-405.

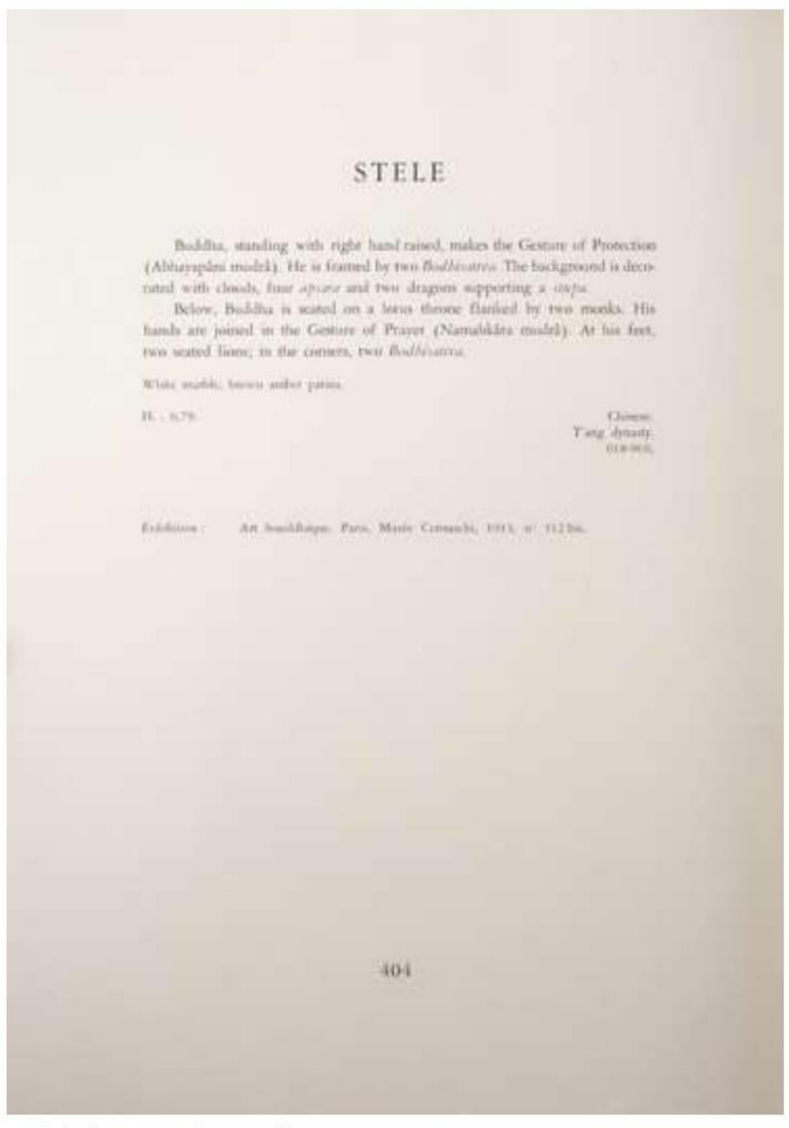
Cf. the Metropolitan Museum of Art, New York, for a larger stele dated 534, accession no.19.16. See also Sotheby's, New York, Images of Enlightenment, 17th September 2014, lot 415 for a closely related but smaller stele dated 553.

北齊 大理石雕佛菩薩造像碑

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Art bouddhique, 法國巴黎賽努奇博物館, 1913年, 編號 512。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁 404-405。



STELE

Buddha, standing with right hand raised, makes the Gesture of Protection (Abhayapāni mudrā). He is framed by two *Bodhisattva*. The background is decorated with clouds, four *apsara* and two dragons supporting a *stupa*.

Below, Buddha is seated on a lotus throne flanked by two monks. His hands are joined in the Gesture of Prayer (Namaskāra mudrā). At his feet, two seated lions; in the corners, two *Bodhisattva*.

White marble; brown amber patina.

H. : 0,78.

Chinese.
T'ang dynasty.
618-907).

Exhibition : Art bouddhique. Paris, Musée Cernuschi, 1913, n° 512 bis.

404

Adolphe Stoclet Collection, 1956

409

A CHINESE CLOISONNE ENAMEL DRUM-SHAPED BASE

MING DYNASTY AND LATER

The shallow domed top decorated with eight red bats encircling eight *wan* characters amidst cloud scrolls on a turquoise ground, all around a central collar. The plain drum-shaped base with two bands decorated with flowers, 1.26kg, 21cm wide, 6.8cm high.

£1,000-2,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

The use of red bats, hong fu *and* wan *characters, together with clouds indicate the wish for ten thousand blessings and good fortune as vast as the sky.*

明或更晚 銅胎掐絲琺瑯萬福紋底座

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

410
A RARE CHINESE CLOISONNE ENAMEL CONICAL *BAJIXIANG* 'LOTUS' BOWL
MID-MING DYNASTY

The interior decorated with lotus flowerheads and leafy tendrils encircling a single character on a white ground, the exterior with the Eight Buddhist Emblems and further lotus flowers and leaves against a turquoise ground, 285g, 11.8cm wide, 4.8cm high.

£4,000-6,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

明中期 銅胎掐絲琺瑯纏枝蓮紋斗笠碗

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

411

A TIBETAN *THANGKA* PAINTED ON SILK, DEPICTING SCENES FROM THE LIFE OF THE BUDDHA SHAKYAMUNI

18TH CENTURY

The central figure of the Buddha is seated on a lotus throne, his right hand raised in *vitarka mudra* (the *mudra* of discussion). The whole represents various episodes in the life of Buddha preceding the Supreme Illumination, framed and glazed, 73cm high, 49cm wide.

£5,000-8,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Art bouddhique, Paris, Musée Cernuschi, 1913, no.659.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.462-465.

十八世紀 西藏釋迦摩尼唐卡

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Art bouddhique, Paris, 巴黎賽努奇博物館, 1913年, 編號 659。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁462-465。

BANNER

In the center, the Sakya-muni Buddha surrounded by a glory is seated on a lotus throne. He makes the Mudra of Argument (*Vitarka mudra*) with his right hand.

The composition as a whole represents various episodes in the life of Buddha preceding the Supreme Illumination.

Alongside some of the groups presented in the traditional Indian manner, are scenes of horses worthy of notice. Rendered with a great deal of freedom, they recall Chinese paintings of the Yüan dynasty.

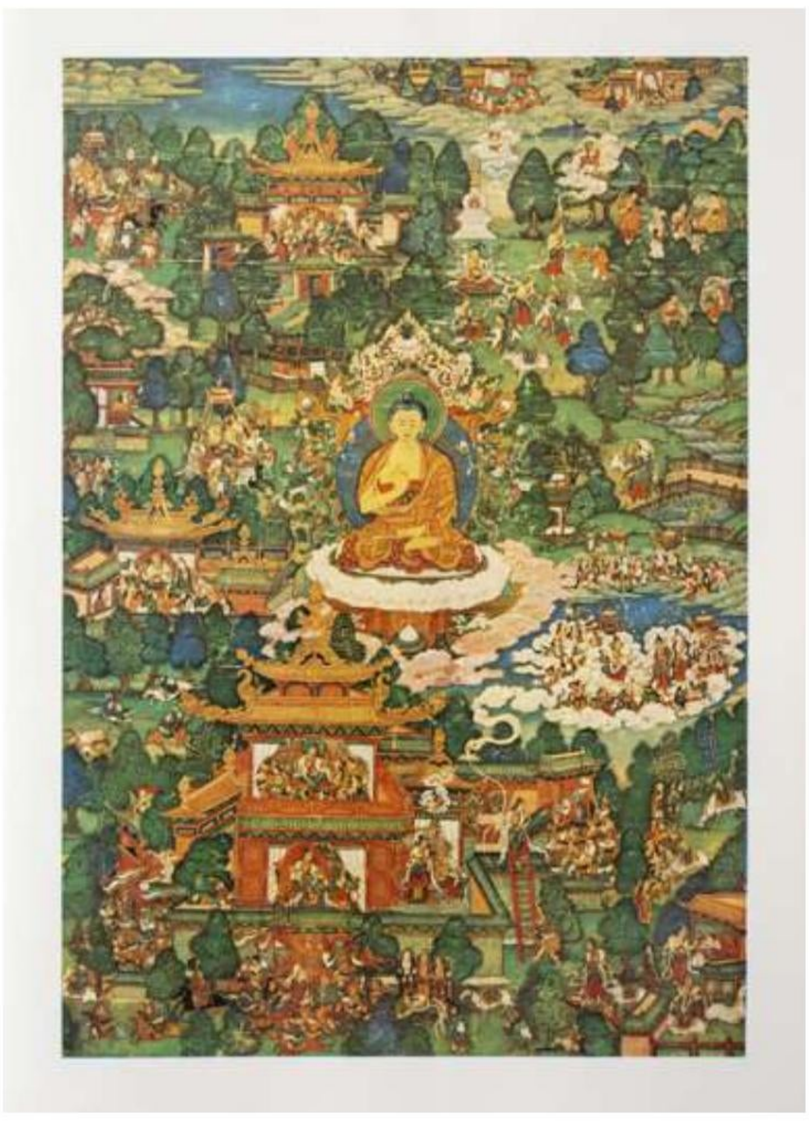
Painting on silk.

H. : 0,73; w. : 0,52.

Tibetan.
XVIII century.

Exhibition : Art bouddhique. Paris, Musée Cernuschi, 1913, n° 659.

462



Adolphe Stoclet Collection, 1956

412

A TIBETAN *THANGKA* PAINTED ON SILK

17TH/18TH CENTURY

The centre depicts the mandala, a geometric composition formed of circles inscribed within squares, all within four monumental gates guarded by the Four Kings. Within the concentric circles are represented twenty-four *dharmapala* (Defenders of the Religion), sixteen *bodhisattva* (future Buddhas) and eighteen human Buddhas, in the centre is the Book of the Law. The upper section has five further figures of Buddha, below are the Blue Mahakala, Kubera and Tara, framed and glazed, 87cm high, 58.5cm wide.

£3,000-5,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Art bouddhique, Paris, Musée Cernuschi, 1913, no.303.

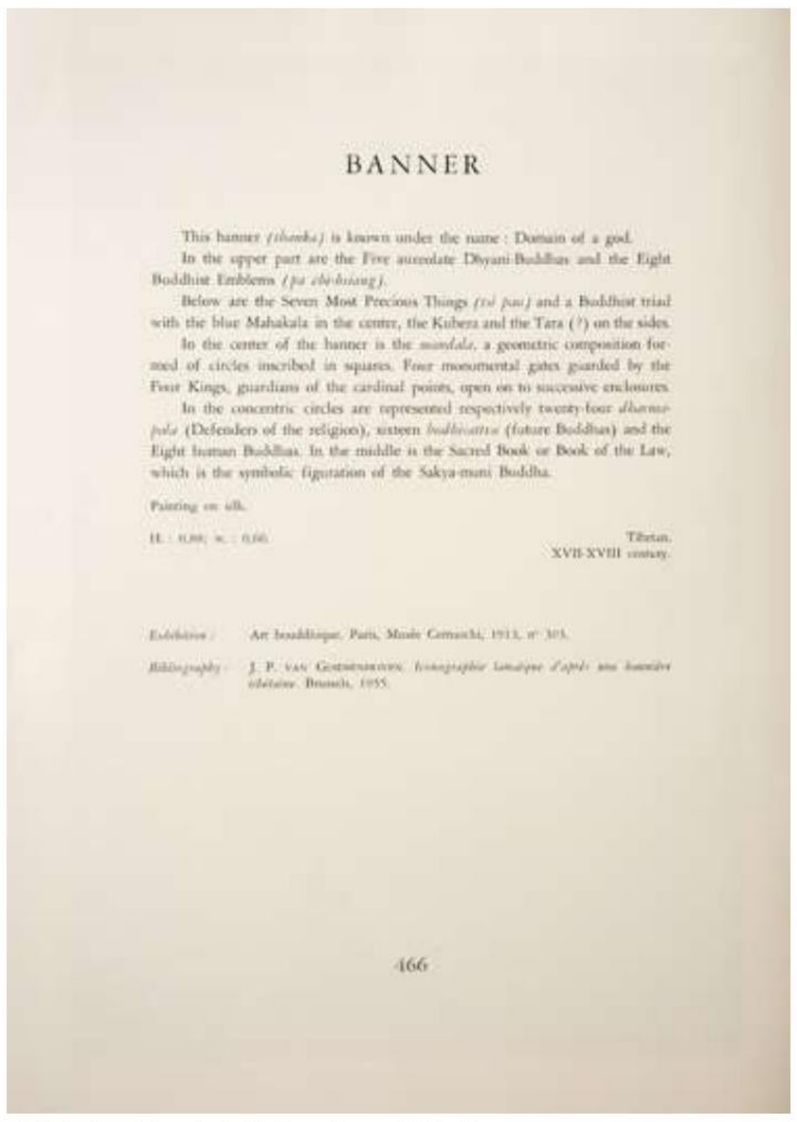
Published: J P Van Goidsenhoven, Iconographie lamaïque d'après une bannière tibétaine, Brussels, 1955. & Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.466-467.

十七/十八世紀 西藏曼荼羅唐卡

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Art bouddhique, Paris, 法國巴黎賽努奇博物館, 1913年, 編號303。

出版：J P Van Goidsenhoven, Iconographie lamaïque d'après une bannière tibétaine, Brussels, 1955年 及 Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁466-467。



BANNER

This banner *(thanka)* is known under the name : Domain of a god.
In the upper part are the Five succedate Dhyani-Buddhas and the Eight Boddhist Emblems *(pa chi-hsiang)*.
Below are the Seven Most Precious Things *(tsi pao)* and a Buddhist triad with the blue Mahakala in the center, the Kubera and the Tara (?) on the sides.
In the center of the banner is the *mandala*, a geometric composition formed of circles inscribed in squares. Four monumental gates guarded by the Four Kings, guardians of the cardinal points, open on to successive enclosures.
In the concentric circles are represented respectively twenty-four *dharmapala* (Defenders of the religion), sixteen *bodhisattva* (future Buddhas) and the Eight human Buddhas. In the middle is the Sacred Book or Book of the Law, which is the symbolic figuration of the Sakya-muni Buddha.

Painting on silk.

H. : 0,88; w. : 0,60.

Tibetan.
XVII-XVIII century.

Exhibition : Art bouddhique, Paris, Musée Cernuschi, 1913, n° 303.

Bibliography : J. P. VAN GOIDSENHOVEN, *Iconographie lamaïque d'après une bannière tibétaine*, Brussels, 1955.

466

Adolphe Stoclet Collection, 1956

413

A CAUCASIAN BRONZE OPENWORK STAG PLAQUE

CIRCA 1ST-2ND CENTURY AD

Cast in relief with a stylised stag whose head is turned away from a small dog or fox. The legs are formed as stylised scrolls, the whole is surrounded by borders of scrolls, and pillars, the corners are indented possibly to receive feet which are now lacking, 769g, 18.4cm high, 20.4cm long.

£1,000-2,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Découverte de l'Asie, Paris, Musée Cernuschi, 1954, illustrated catalogue, p.60, pl.VIII.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.302-303.

Cf. Christie's London, 27th October 2004, lot 183, for a related but smaller stag belt plaque from the Leo Mildenberg collection.

一至二世紀 高加索銅杜鹿紋匾牌

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Découverte de l'Asie, 巴黎賽努奇博物館，1954年, 展覽出版, 頁60, 圖版VIII。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁302-303。

OPENWORK PLAQUE

Rectangular bronze plaque with rounded corners. In the center is a stag whose head is turned around, and who is attacked by a fox standing on the stag's front leg.

It is similar to plaques in the collection of O. Szuts (cf. *Arts Asiatica*. Documents d'art chinois de la collection O. Szuts, Brussels, 1925).

H.: 0.185; L.: 0.205.

Caucasus.
VIII-III century B. C.

Exhibition: Découverte de l'Asie. Paris, Musée Cernuschi, 1954. Illustrated Catalogue p. 60, pl. VIII.

302

Adolphe Stoclet Collection, 1956

414

A RARE KHORASSAN ENGRAVED BRONZE CIRCULAR TRAY

12TH/13TH CENTURY

The shallow dish has a flared rim and a tapering body engraved with votive inscriptions, the interior is decorated with geometric patterns encircled by a wide band of calligraphy. The whole is raised on three later elephants and riders and has an overall greenish patina, 1.3kg, 18cm wide, 8.7cm high.

£2,000-3,000

Provenance: found at Hamadan (according to the literature), from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Persian Art, London, Royal Academy of Arts, 1931, no.74D.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.284-285.

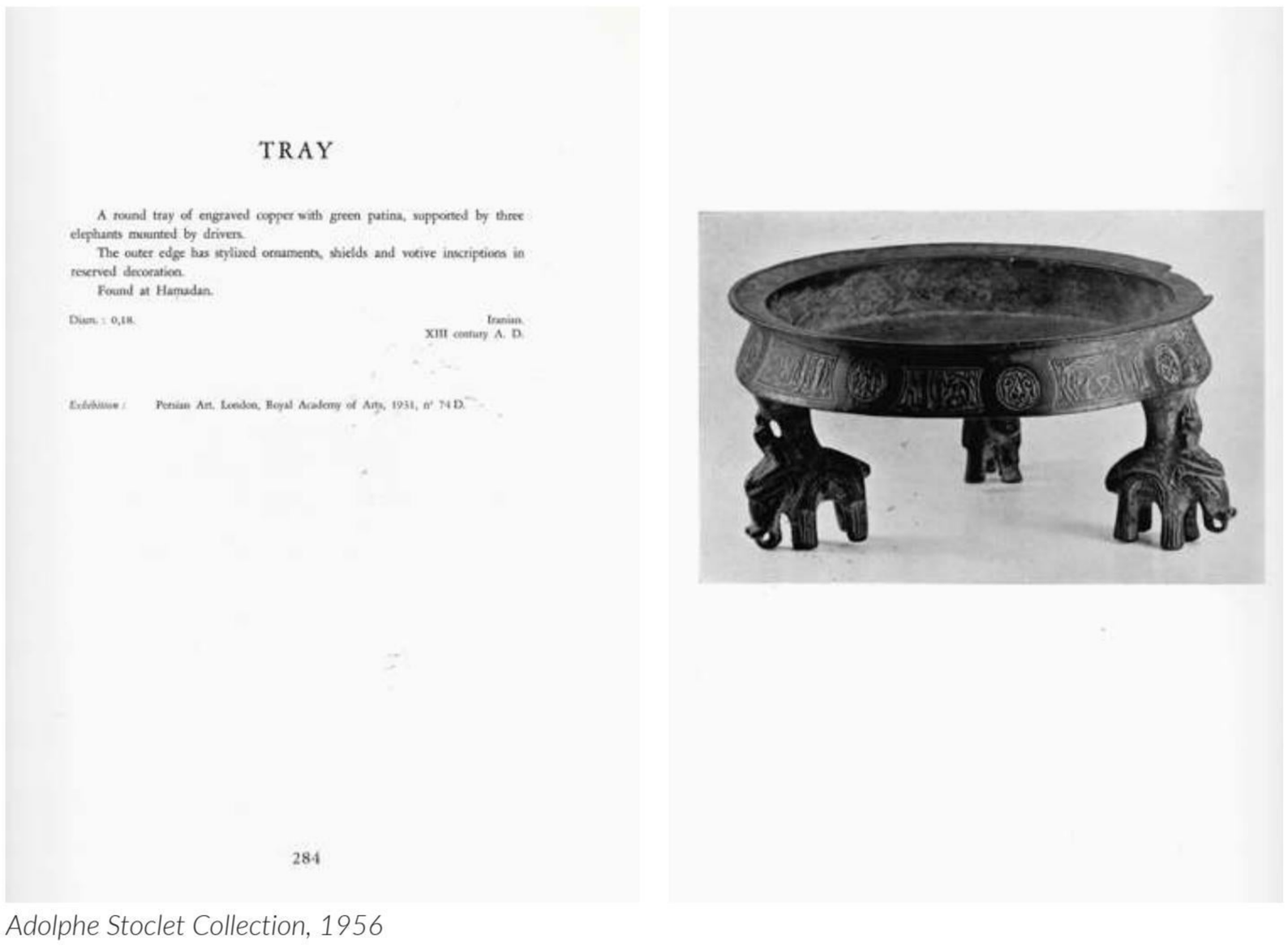
Cf. G Fehervari, Islamic Metalwork of the Eighth to the Fifteenth Century in the Keir Collection, pl.23, nos.74-76 for related dishes.

十二/十三世紀 霍拉桑銅托盤

來源：據斯托克萊文獻記載，此盤在霍拉桑尋得。Adolphe Stoclet (斯托克萊1871-1949）收藏。

展覽：Persian Art, 倫敦皇家藝術研究院, 1931年, 編號74D。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁284-285。



TRAY

A round tray of engraved copper with green patina, supported by three elephants mounted by drivers.

The outer edge has stylized ornaments, shields and votive inscriptions in reserved decoration.

Found at Hamadan.

Diam. : 0,18.

Iranian.
XIII century A. D.

Exhibition : Persian Art. London, Royal Academy of Arts, 1931, n° 74 D.

284

Adolphe Stoclet Collection, 1956

415

ANONYMOUS (QING DYNASTY)

A LEOPARD AND A PAIR OF MAGPIES

A large Chinese painting, ink and colour on silk, depicting a spotted leopard amidst millet and foliage looking up towards a pair of magpies in flight, framed and glazed, 213cm high, 114cm wide.

£2,000-3,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

In Chinese art, the leopard bao, *and magpie* xique, *form a homophone which indicates an announcement of good tidings. One can find this iconography in Korean art, but the meaning is different because the spotted leopard in Korea is recognised as a tiger.*

佚名（清） 報喜圖

設色絹本 鏡框

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

416

ANONYMOUS (MING/EARLY QING DYNASTY)

A COCKEREL BENEATH A FLOWERING PEONY TREE

A Chinese painting, ink and colour or paper. A cockerel spies a butterfly as he stands on a rocky outcrop beneath a flowering peony tree. The upper left has two artist's seals, above is a poem which can be translated as:

'It is rare that blood does not stain the veins of his comb.
Walking boldly, he is distinguishable from the others.
On a rock, he holds himself like a banner, elegant and full of dignity.
He presides over the dawn and announces the evening.
He can be heard over the whole world.'

Framed, 123cm high, 49.5cm wide.

£2,000-3,000

Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.430-431.

佚名 五德圖

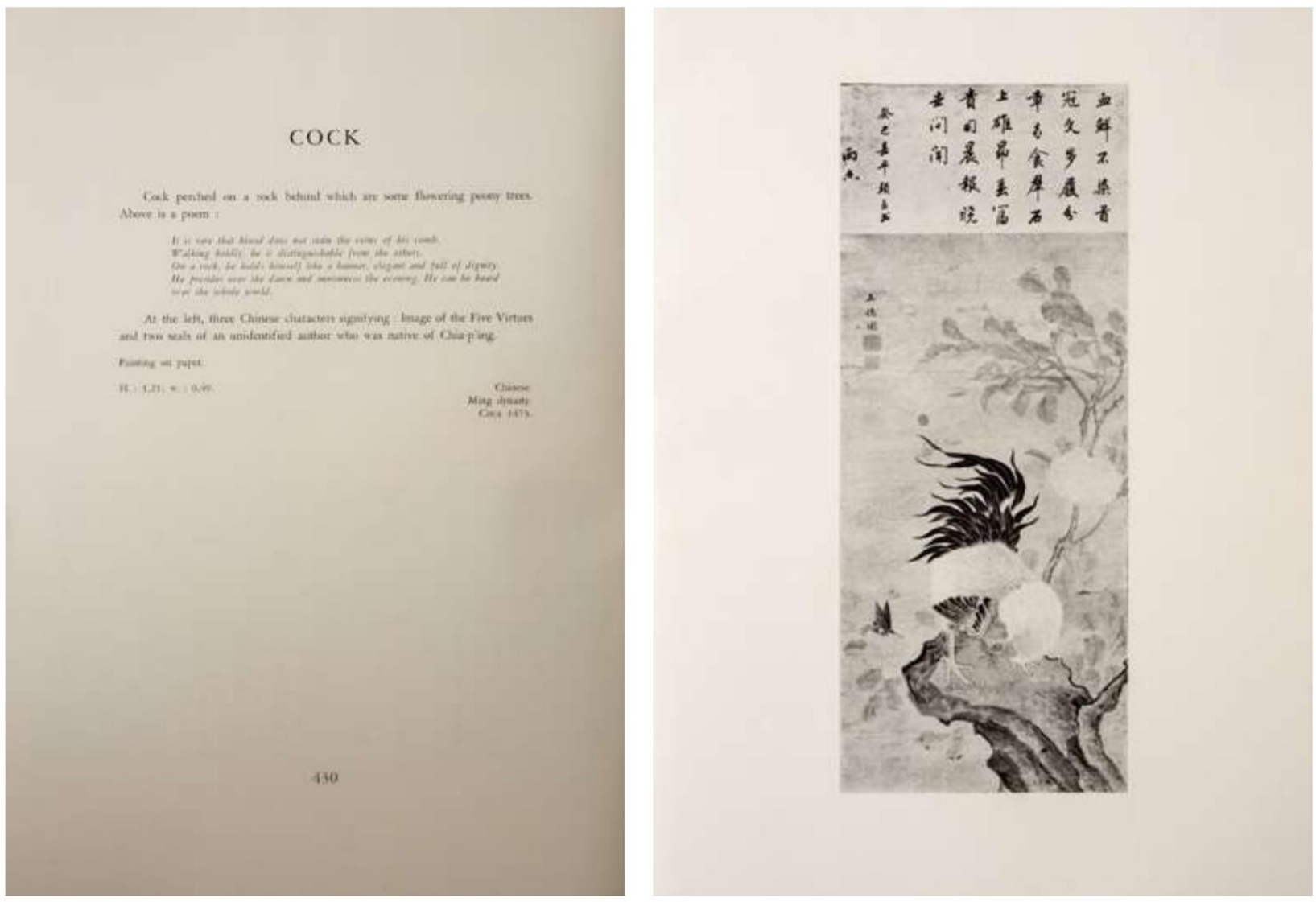
設色紙本 鏡框

題跋：血鮮不染首冠文，步履分章喜食羣，石上雄昂壽富貴，司晨報曉世間聞。癸巳嘉平題並書。

鈐印：蔔森之印、莊如、半窗花語

來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。

出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁430-431。



COCK

Cock perched on a rock behind which are some flowering peony trees. Above is a poem :

It is rare that blood does not stain the veins of his comb.
Walking boldly, he is distinguishable from the others.
On a rock, he holds himself like a banner, elegant and full of dignity.
He presides over the dawn and announces the evening. He can be heard over the whole world.

At the left, three Chinese characters signifying : Image of the Five Virtues and two seals of an unidentified author who was native of Chia-p'ing.

Painting on paper.

H. : 1,21; w. : 0,99.

Chinese
Ming dynasty
Circa 1475.

430

Adolphe Stoclet collection, 1956

血鮮不染首
冠文步履分
章表食羣石
上雄昂垂冨
貴司晨報晩
世間聞
癸巳嘉平顯益書
五德閣

417

ATTRIBUTED TO ZHAO MENGFU (YUAN/MING DYNASTY)

RIDER AND HIS SERVANTS

A Chinese painting, ink and colour on silk, depicting a figure on horseback accompanied by two servants, one of whom carries two boxes, with an artist's seal which reads Zhao Shi Zi Ang (Zhao Mengfu, court painter under the Yuan dynasty), 33cm high, 51cm wide.

£8,000-12,000

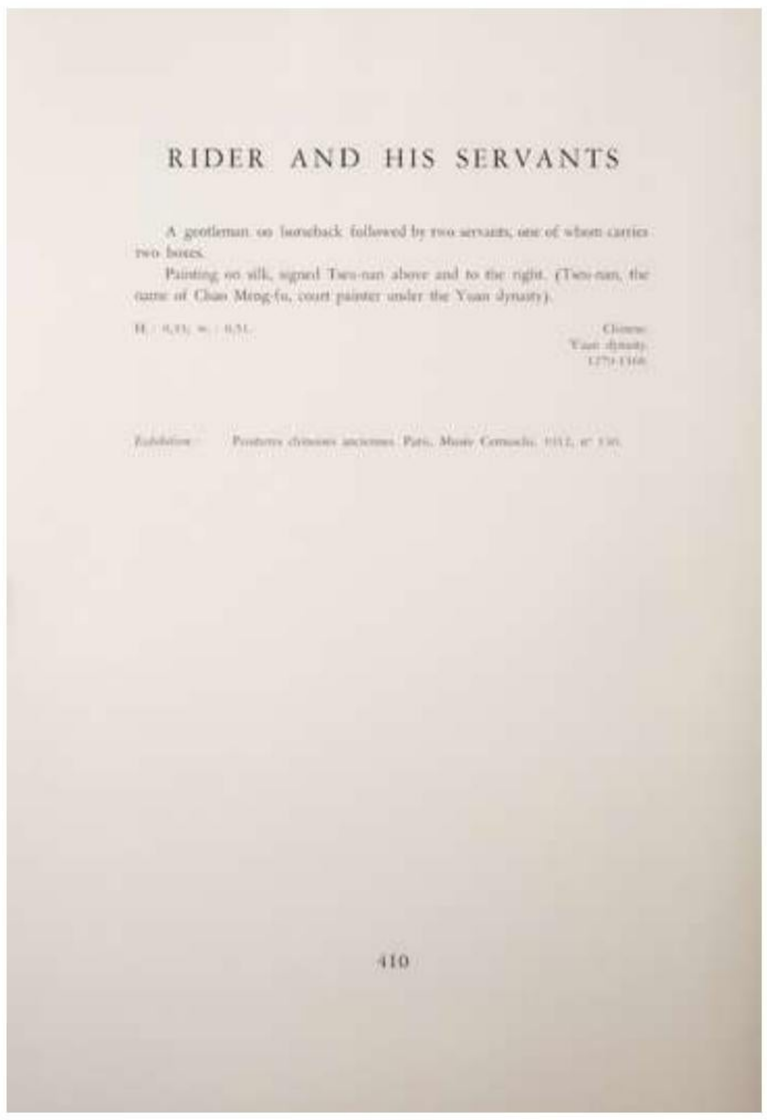
Provenance: from the collection of Adolphe Stoclet, 1871-1949.

Exhibited: Peintures chinoises anciennes, Paris, Musée Cernuschi, 1912, no.130.

Published: Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956, pp.410-411.

Zhao Mengfu (1254–1322) was a Chinese scholar, painter and calligrapher during the Yuan dynasty. He was a native of Wuxing and has been honoured as an early master within the tradition of the literati painters who sought personal expression rather than the representation of nature. In calligraphy, Zhao Mengfu rejected the brushwork of his era in favour of the cruder style of the Jin and Tang dynasties. In his early years, Zhao Mengfu studied the style of the Song dynasty emperor Gaozong, but later turned to the styles of Wang Xizhi and Wang Xianzhi, in the end studying that of Li Yong. His regular script is considered one of the top four greatest in Chinese history.

趙孟頫（款）遊騎圖
設色絹本 立軸
來源：Adolphe Stoclet (斯托克萊1871-1949）收藏。
展覽：Peintures chinoises anciennes, 法國巴黎賽努奇博物館, 1912年, 編號130。
出版：Georges A Salles and Daisy Lion-Goldschmidt, Adolphe Stoclet Collection (part I), Brussels, 1956年, 頁410-411。


RIDER AND HIS SERVANTS

A gentleman on horseback followed by two servants, one of whom carries two boxes.

Painting on silk, signed Tseu-nan above and to the right. (Tseu-nan, the name of Chao Meng-fu, court painter under the Yuan dynasty).

H. 0,33; w. 0,51.

Chinese
Yuan dynasty
1279-1368

Exhibition: Peintures chinoises anciennes. Paris, Musée Cernuschi, 1912, n° 130.

410

Adolphe Stoclet collection, 1956

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

418

A RARE CHINESE GILDED BRONZE DRAGON-HEAD FINIAL, *HENGMOSHI*

EASTERN HAN DYNASTY

Cast as a hollow ferocious dragon-head baring its teeth, with flared nostrils and long slender horns, the mane with fine hair markings, the neck with faint incised scales, 167g, 14.5cm.

£20,000-30,000

Provenance: the H K Burnet Collection, sold Sotheby's, 4th April 1941, lot 382 for £11; then the collection of Mark Dineley (1901-75), and thence by descent.

Exhibited: the Bradford College Exhibition, 1932, Catalogue no.25.

H K Burnet, of 9 Selbourne Villas, Bradford, had an extensive collection of Chinese ceramics, bronzes, archaic jades and works of art. Following his death, his collection was sold by Sotheby's over three days in April 1941. Burnet lent four pieces to the International Exhibition of Chinese Art, 1935-36, at the Royal Academy, London.

An almost identical finial in the Metropolitan Museum of Art, New York, accession no.1992.165.25, donated by Charlotte and John Weber was exhibited: Arts of Ancient China, 2005. Another is on display at the British Museum, room 33, cabinet 6A, no.13. A similar example from the Worch Collection is illustrated with another from the Stoclet Collection by Umehara, Shina-Kodo Seikwa, *part III, vol.I, pl.64. The Stoclet finial is also very similar, and was exhibited at the International Exhibition of Chinese Art, 1935-36, at the Royal Academy, London, catalogue no.541.*

The fitting is also very similar to one excavated from Han tomb No.2 at Ganquan in Hanjiang, Jiangsu province, illustrated in Wenwu, 1981:11, pl.2, fig.5 and p.6 fig.15.

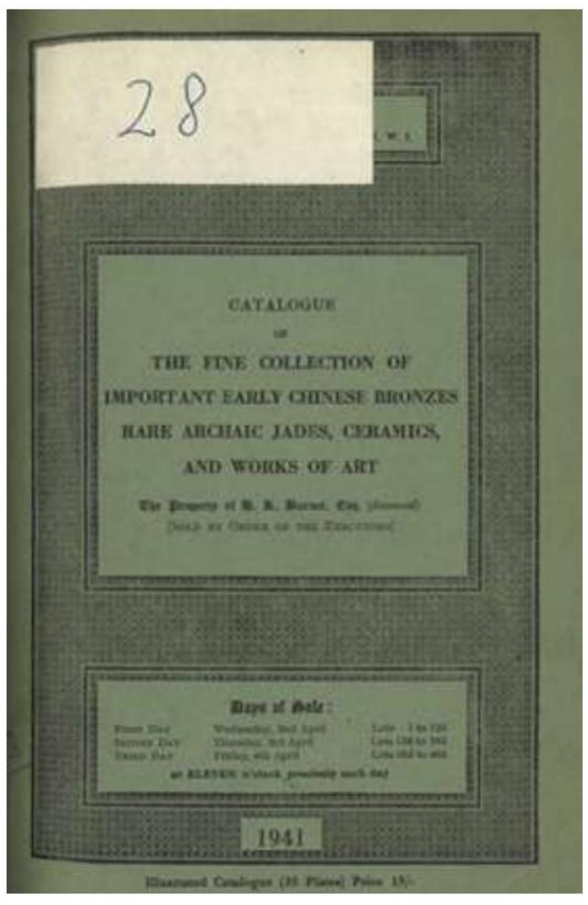
For a larger gilded bronze terminal, see Eskenazi Ltd., Masterpieces from Ancient China, London, 2000, no.10, sold Christie's, London, Property from the Collection of Jonathan Benthall and Zamora Menuhin Benthall, 25th March 2022, lot 730; and for another closely related example, see Christie's New York, 16th September 2010, lot 917.

東漢 銅鎏金龍型衡末飾

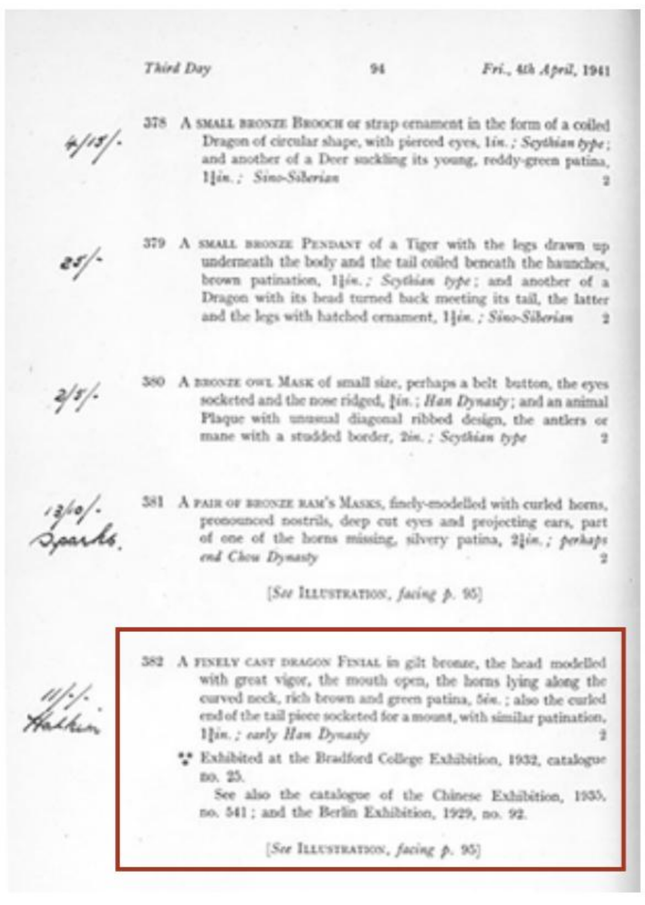
來源：蘇富比，H K Burnet 收藏，1941年4月4日·編號382，£11的價格購得。Mark Dineley（1901-75）收藏，之後由其後人繼承。Mark Dineley為當時威立士拍賣行拍出的著名元青花葫蘆瓶的藏家，亞歷山大的後人。

展覽：The Bradford College Exhibition, 1932年, 圖錄編號 25。

車衡為古代戰車上重要的構建之一，呈管狀，是設於車轅前端的橫木。衡末飾安裝在車衡的兩端， 對車衡起到保護及裝飾作用。戰車衡末飾具有武器功用，且此龍首衡末飾工藝精湛，製作完美，為當時身份尊貴的象征。此種龍首衡末飾目前查證四例，其一在大英博物館（room 33, cabinet 6A, no.13）。其二曾在紐約大都會藝術博物館（no.1992.165.25）展出，另1935-1936年，斯托克萊（Stoclet）家族曾借展倫敦皇家藝術學院。本拍品則為第四例。



Sotheby's 4th April 1941
Lot 382


Third Day 94 Fri., 4th April, 1941
378 A SMALL BRONZE BROOCH or strap ornament in the form of a coiled Dragon of circular shape, with pierced eyes, 1in.; Scythian type; and another of a Deer suckling its young, reddy-green patina, 1¼in.; Sino-Siberian 2
379 A SMALL BRONZE PENDANT of a Tiger with the legs drawn up underneath the body and the tail coiled beneath the haunches, brown patination, 1¼in.; Scythian type; and another of a Dragon with its head turned back meeting its tail, the latter and the legs with hatched ornament, 1¼in.; Sino-Siberian 2
380 A BRONZE OWL MASK of small size, perhaps a belt button, the eyes socketed and the nose ridged, ¾in.; Han Dynasty; and an animal Plaque with unusual diagonal ribbed design, the antlers or mane with a studded border, 2in.; Scythian type 2
381 A PAIR OF BRONZE RAM'S MASKS, finely-modelled with curled horns, pronounced nostrils, deep cut eyes and projecting ears, part of one of the horns missing, silvery patina, 2¾in.; perhaps end Chou Dynasty 2
[See ILLUSTRATION, facing p. 95]
382 A FINELY CAST DRAGON FINIAL in gilt bronze, the head modelled with great vigor, the mouth open, the horns lying along the curved neck, rich brown and green patina, 5½in.; also the curled end of the tail piece socketed for a mount, with similar patination, 1¾in.; early Han Dynasty 2
Exhibited at the Bradford College Exhibition, 1932, catalogue no. 25.
See also the catalogue of the Chinese Exhibition, 1935, no. 541; and the Berlin Exhibition, 1929, no. 92.
[See ILLUSTRATION, facing p. 95]

Bradford College Exhibition, 1932
Catalogue no. 25

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

419

A LARGE CHINESE SILVERED BRONZE MIRROR

TANG DYNASTY

Cast with two cranes and two peonies in relief around a central boss, the lobed rim with eight pairs of leaves, the surface heavily encrusted and corroded, 1.6kg, 24.2cm.

£2,000-3,000

Provenance: from the collection of Dame Marie Tempest (1864-1942), and thence by descent.

Dame Marie Tempest (née Marie Susan Etherington,1864-1942) was an English actress sometimes referred to as 'the Queen of her profession'. Tempest's career spanned over five decades, making her stage debut in 1885 in the operetta Boccaccio at the Comedy Theatre. The title role in Dorothy (1887), running for 931 performances, established her career and reputation. In 1914, she undertook an eight-year worldwide tour, visiting America, Canada, Australia, New Zealand, South Africa, India, Singapore, Japan, the Philippines and China, where she may have acquired this mirror. In 1935, she celebrated her golden jubilee with a performance attended by George V and Queen Mary, and two years later, she was made a Dame of the Order of the British Empire (DBE).

Cf. Ancient Bronze Mirrors from the Shanghai Museum, pp.230-231, for a closely related but slightly smaller example.

唐 銅仙鶴紋八瓣葵花式鏡

來源：Dame Marie Tempest (1864-1942) 收藏，之後由其後人繼承。

Marie Tempest 1864-1942

420

† A RARE CHINESE BRONZE FIGURE OF A SEATED *LUOHAN*

YUAN DYNASTY

Well modelled with his head turned slightly and his eyes half closed, he has elongated ear lobes, and a preternaturally developed forehead, his robes with borders finally incised with flowers and scrolls, traces of cold painted red and gilded decoration, 788g, 13cm.

£6,000-8,000

Provenance: purchased from Gerard Hawthorn, London.

元 銅羅漢坐像

來源：購於英國倫敦Gerard Hawthorn。

421

No lot

422

A SMALL CHINESE GILT BRONZE '*BAJIXIANG*' INCENSE BURNER

17TH/18TH CENTURY

The body cast in relief with the eight Buddhist emblems between fish handles, the rim with further auspicious emblems, the base with a six character Xuande mark, 848g, 14.5cm.

£3,000-5,000

Provenance: the collection of Monsieur Jacques Millett, 1923-84, and thence by descent. Monsieur Jacques Millett was an avid collector of Chinese art, Antiquities, and African art, buying in the 1960s and 1970s.

清十七 / 十八世紀 銅鎏金八吉祥紋魚耳爐

《大明宣德年製》仿款

來源: Monsieur Jacques Millett (1923-84) 私人收藏，之後由其後人繼承。Monsieur Jacques Millett是熱愛中國藝術、古董和非洲藝術的收藏家，其藏品購於1960至1970年代。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

423

A LARGE CHINESE GOLD-SPLASHED BRONZE TRIPOD INCENSE BURNER

QING DYNASTY

With a rounded body and a slightly flared rim from which rise loop handles, the exterior with a brown patina decorated with irregular gold splashes, raised on three feet, a six character Xuande mark, 4.5kg, 29cm.

£20,000-30,000

Cf. Sotheby's Hong Kong, 7th October 2014, lot 3407, for a related example from the Ming Dynasty.

清 銅灑金沖天耳三足爐
《大明宣德年製》仿款

424

† A PAIR OF CHINESE BLACK LACQUER *'SHOU'* BOXES AND COVERS

18TH CENTURY

Each in the form of a *shou* character and decorated with red and gold bats amidst clouds, the sides with bats flying amidst surf above waves and rocks, 35cm. (4)

£3,000-4,000

清十八世紀 黑漆描金壽字形蓋盒 一對

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

425

AN UNUSAL CHINESE *ZITAN* TABLE SCREEN

QING DYNASTY

The rectangular glazed screen containing a diorama, depicting a mountain scene with small huts hidden beneath trees and amongst rocky outcrops, the stand, sides and reverse, decorated in gilt on dark brown lacquer, 48cm x 42cm x 24cm. (2)

£5,000-8,000

清 紫檀雕描金歲寒三友紋屏

426
† A RARE CHINESE SPOTTED BAMBOO AND *ZITAN* BRUSHPOT, *BITONG*
QING DYNASTY

The square-section *zitan* body decorated with panels set with spotted bamboo stems, the borders carved with a poem, raised on four low bracket feet, 13.6cm.

£4,000-6,000

清 紫檀嵌湘妃竹詩文筆筒

427
† A CHINESE BLACK LACQUERED BAMBOO BRUSHPOT, *BITONG*
18TH CENTURY

The cylindrical body delicately incised with a design of two pairs of birds amidst blossoming prunus, bamboo and rocks, heightened in gold, the interior red, the base with a black and red marbled design, 16.5cm.

£4,000-6,000

Cf. Charm of Bamboo, Zhejiang Provincial Museum, 2011, pp.73-74, item 12, for a similar but smaller brushpot.

清十八世紀 黑漆竹刻填金花鳥紋筆筒

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

428

λ A CHINESE *HUANGHUALI* THREE-TIERED PICNIC BOX AND COVER

17TH/18TH CENTURY

The rectangular wood box detailed with a carved lip at each of the three levels, with large *ruyi* motifs to the ends of the base frame, the upright handle and rounded corners reinforced with *baitong* mounts, 25cm x 34.5cm × 19cm. (5)

£6,000-8,000

Provenance: formerly from a British private collection, purchased from Odile Cavendish on 10th June 1992. A copy of the invoice is available.

Cf. Christie's New York, 22nd-23rd March 2012, lot 1743 for a similar example; see also Sotheby's New York, 20th March 2012, lot 130 for a comparable two-tiered picnic box also with metal mounts.

清十七/十八世紀 黃花梨三層式提匣

來源：英國私人舊藏，1992年6月10日購於Odile Cavendish （附發票複印件）。

429

λ A CHINESE *HUANGHUALI* SEDAN CHAIR, *JIANYU*

17TH CENTURY

The sweeping crest rail terminating in outswept hooks above horseshoe-shaped arms, forming an elegant curve above the splat, extensively carved in high relief with mountainous landscapes, the reverse of the splat inscribed with a poem by Zhang Dai (1597-1624), with one artist's seal. Above the seat framework are four panels, *tuosai*, with plum blossom and bamboo motifs, the rectangular rattan seat above four carved legs with *makara* feet raised on an open framed footrest. The seat is surrounded by four carved panels decorated with the Three Friends of Winter, and the front panel depicting Zhang Dai living in seclusion with his two attendants, each corner of the panel with metal loop mounts for carriage bars, 97cm x 66cm x 48cm.

£10,000-20,000

Provenance: from the collection of Mrs M Sergant, bought from Hamadi Oriental Art, The Netherlands. Previously in the collection of Mr Arie Mullieu, Amsterdam. A copy of the invoice is available.

A jianyu *(sedan chair) was commonly used by the emperors, princes and nobles as transport for short journeys between buildings in the great palaces. According to the Mirror of Craftsmanship and Guidelines by Lu Ban, Chinese sedan chairs come in different types, this particular one is called a* Yajiao shi.

Zhang Dai (1597-1624) was a famous late Ming dynasty historian and writer, he was born to a noble family and well educated with poetic aesthetic tastes, however he never passed the Imperial examinations to serve the Ming court, his hometown was destroyed with the fall of the Ming dynasty. Reluctant to serve the invader, he decided to live in seclusion with his two attendants, one depicting holding a qin, *and the other a ewer, which is explained in the poem.*

Cf. The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties (I), Hong Kong, p.36, no.22 for a closely related sedan chair.

十七世紀 黃花梨牙轎式肩輿

銘文：天明晨寒偕二童子隨行，其一抱琴，其一執壺至江邊。山水青綠江風景盛，舟少人稀飲氣之清畫江之謐，似與天地合而為一，此自達之意深為吾想。張岱。

來源：M Sergant女士收藏, 購於Hamadi Oriental Art (附發票複印件)。阿姆斯特丹Arie Mullieu先生舊藏。

肩輿，為古時一種作為行山的交通工具，後來發展成皇帝或達官貴人在皇宮內行走的方式。肩輿不設帷幔，冬季蓋紫貂於坐上，夏季則用緞墊。據《魯班經家鏡》中描繪：“牙轎式：宦家明轎椅（圖源於《魯班經家境》p.162）”。王世襄先生在《明式家具研究》中也同樣有提到明代牙轎式的解析， 其上部於圈椅相同，有靠背及扶手，但坐面之上有高束腰及托腮，另有四個環用以嵌抬桿。由於肩與為出行時乘坐用具，所以存世不多。故宮博物院藏一件於此拍品極其相似的皇家黃花梨肩輿（《故宮文物院藏文物珍品全集：明清家具（上）》，p.34），以供參考。

此次上拍的肩與靠背板後，刻有明末清初時期史學家及文學家張岱（1597-1624）的詩文極爲難得。張岱爲浙江山陰人，出身顯貴仕宦書香門第，自小聰穎善詩，但屢次參加鄉試不第而棄仕。清兵入侵，明王朝隕落。爲避戰亂，張岱隱居山中，並潛心著書，其著作有《陶庵夢憶》、《石匱書》、《自爲墓誌銘》等。正如張岱生平經歷，肩與靠背板背面的行書詩文便是其生平寫照，前句曰：“天明晨寒偕二童子隨行，其一抱琴，其一執壺至江邊。”與藤心座面高束腰上刻畫的故事相吻合。又曰：“山水青綠，江風景盛，舟少人稀，飲氣之清，畫江之謐，似與天地合而為一，此自達之意深爲吾想。”則描繪了靠背板上的浮雕風景及由景而發的感慨。除此之外，座面上鑲透雕翠竹及臘梅紋飾，座面下高束腰刻歲寒三友紋飾，可謂前呼後應，相得益彰，人文高士之氣盡顯。而此肩與作爲代步工具經歷數百年的風霜雨淋還能保存完整，實是一件不可多得的佳器。

Illustration from the Mirror of Craftsmanship and Guidelines by Lu Ban c.1600

430

λ A SET OF EIGHT CHINESE *HONGMU* YOKE-BACK SIDE CHAIRS, *NANGUANMAO YI*

1ST HALF 19TH CENTURY

The rectangular backs with curved solid splats, the seats set with the original wicker, and raised on circular section legs, applied with moulded friezes and joined by chamfered stretchers, 92.5cm x 48cm x 39cm. (8)

£8,000-10,000

Provenance: purchased in the UK in the 1970s or 1980s.

十九世紀初 紅木南官帽椅 一組八件

來源：1970-1980年代購於英國。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

431

† A CHINESE CLOISONNE ENAMEL *MEIPING*

LATE MING/EARLY QING DYNASTY

Decorated with large stylised lotus flowerheads on a turquoise ground decorated with scrolling foliage, the foot with a band of lappets, the rim and foot gilded, 1.8kg, 31.5cm.

£8,000-12,000

Cf. Compendium of Collections in the Palace Museum, Enamels 2, no.44, for a closely related vase.

明末清初 掐絲琺瑯纏枝蓮紋梅瓶

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

432

† A LARGE CHINESE CLOISONNE ENAMEL 'PHOENIX AND FLOWERS' DISH

KANGXI 1662-1722

Decorated with a pair of phoenix flying amidst floral sprays, the reverse with lotus flowers issuing from a leafy stem, all on a turquoise ground and raised on a short foot, 2.8kg, 43.5cm.

£20,000-30,000

Cf. The Complete Collection of Treasures of the Palace Museum, Metal-bodied Enamel Ware, pl.182, for a cloisonné enamel rectangular dish of a similar design dated to the Kangxi period.

清康熙 掐絲琺瑯龍鳳戲珠紋大盤

433

A RARE CHINESE MARKET GILDED BRONZE EQUESTRIAN TIMEPIECE

QIANLONG/JIAQING C.1780-1800

Cast in the form of a stallion, standing with his head lowered and slightly tilted to one side, the front right and rear left legs raised; his back with tasselled trappings and leaf scrolls supporting a thirty hour timepiece by Samuel Biddulph, No.3661, the white enamel dial within red and white paste brilliants, with an eagle finial and a pale yellow marble rectangular plinth, 27cm. (29.5cm overall).

£20,000-30,000

Provenance: from the collection of The Hon. Nellie Ionides (1883-1962), of Buxted Park, sold by Sotheby & Co., London, The Ionides Collections, Part I, 31st May 1963, lot 50.

Published: H Alan Lloyd, English Clocks for the Chinese Market, The Antique Collector, January / February 1951, where the above example and nine further clocks from the Ionides Collection are illustrated. Also Christopher Hussey, Buxted Park, The Home of Mr and the Hon. Mrs Basil Ionides, Country Life, 18th August 1950, p.519, where this equestrian timepiece is illustrated on the mantelpiece in the Chinese room together with others, including one in the form of a stag (see overleaf).

Cf. Sotheby & Co., London, The Ionides Collections Part II, 1st November 1963, lot 13 for a related musical clock by James Cox in the form of a stag, and lot 14 for a related watch stand by Joseph Silver, cast as a lion. Later sold, Sotheby's New York, 25th September 2012, lot 495.

The Honourable Nellie Ionides (1883-1962), was the daughter of the Shell Oil magnet Sir Marcus Samuel, 1st Viscount Bearsted, and Lord Mayor of London, 1902-3. After her first husband, Walter Henry Levy, died in 1923, Nellie married the architect Basil Ionides and they lived at the fine Palladian estate in Sussex, Buxted Park, where they were great entertainers and friends of George V and Queen Mary. Nellie amassed an important collection of Chinese art, part of which was left to the British Museum, and part of which was sold in four sales at Sotheby's in 1963 and 1964. For further details about Nellie Ionides as a collector, see R Davids & D Jellinek, Provenance, pp.251-255.

清乾隆/嘉慶 銅鍍金馬馱鼓式鐘

來源: The Hon. Nellie Ionides (1883-1962) 收藏, 購於倫敦蘇富比，1963年5月31日，The Ionides Collections, 第一部分，編號50。

出版：H Alan Lloyd, English Clocks for the Chinese Market, The Antique Collector, 1950年一/二月, 上述的馬馱鼓式鐘和Ionides收藏中的另外九個時鐘都有在圖錄中記載; 另見Christopher Hussey所著, Buxted Park, The Home of Mr and the Hon. Mrs Basil Ionides，發表於1950年8月18日的Country Life雜誌的第519頁，該書亦記載了這個馬馱鼓式鐘及其他的時鐘收藏，當中包括一個鹿形時鐘(見後頁)。

The Hon. Nellie Ionides

Buxted Park, Sussex

The Chinese Room, Buxted Park

Friday 11 *May* 31*st*, 1963

45 An 18th Century Austrian Bracket Clock in a cartouche-shaped green-painted case with repoussé ormolu mounts including a trophy of musical instruments; with a matching green painted Bracket, *2ft. 6in. high* (2)

46 A late 18th Century carved wood and gilt-gesso Cartel Clock with a three-train movement and a central calendar dial, the case of banjo shape flanked by a warrior and an Amazon, the cresting and apron carved with profuse leafy and fruiting branches, *3ft. 4in. high, probably Swedish*

47 A small mahogany Table Timepiece, the French movement contained in a broken arch-topped mahogany and satinwood case with brass columns at the corners; *9½in. high*

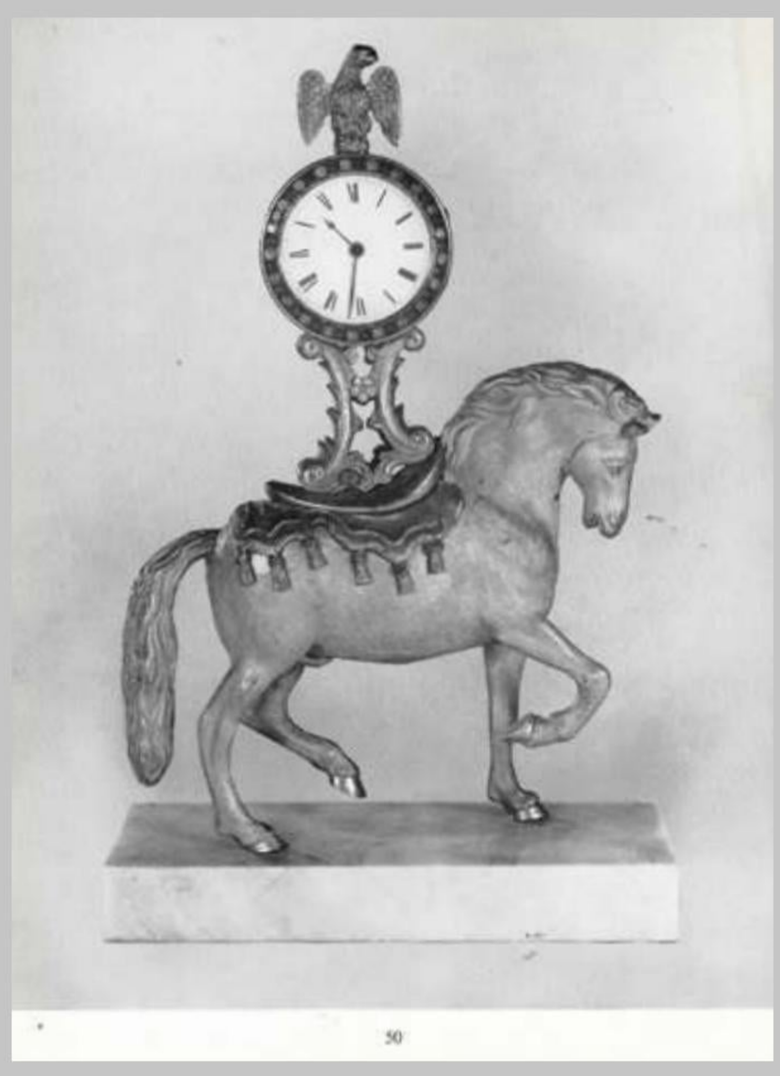
48 A George III gilt-metal Cartel Watch Case, the dial painted with a galleon and the repoussé case with Father Time, a cherub, an owl and a cock against bulrushes, shells, flowers and scrollwork, *11in. high*

49 An extremely rare late 18th Century Gravity Rack Clock by *Berlen, London*, with a white enamel dial surrounded by red and white paste brilliants, a pendulum mounted in front of the dial and the striking movement descending a toothed rack, the stem in carved wood and gilt gesso, with free-standing leafy branches surmounted by a laurel wreath cresting, *2ft. 9in. high*

⁂ It is most unusual for a rack clock to be fitted with a striking movement.

50 A LATE 18TH CENTURY GILT-METAL WATCH STAND in the form of a horse with tasselled trappings supporting on its back a scrollwork, the verge, thirty-hour movement by *Sam. Biddulph, no.* 3661, and with a pale yellow marble base, the dial surrounded by red and white paste brilliants, *1ft. high*

[*See* ILLUSTRATION]



50

Sotheby & Co London, 31st May 1963

LOTS 434-435

TO BE SOLD ON BEHALF OF PARKINSON'S UK

434

A RARE PAIR OF CHINESE IMPERIAL CARVED CINNABAR LACQUER 'DRAGON' BOWLS AND STANDS

QIANLONG 1736-95

Each bowl exquisitely carved in very high relief with six five-clawed dragons striding across a field of clouds, each dragon's body naturalistically rendered and with finely incised scales and facial features, the red clouds swelling in *ruyi*-form spirals toward the surface, all against a black diaper ground meticulously carved in low relief, with red lacquer borders above and below, the short straight feet encircled by keyfret bands, the bases lacquered black, the interiors set with gilt-metal liners. The bowl stands also carved to the tops of the bracket lobed trays and to the rounded bodies with five-clawed dragons amidst *ruyi*-shaped clouds, the bowls 20.5cm, the stands 18cm across. (4)

£100,000-200,000

Provenance: an English private collection, Surrey, UK, purchased from Ben Janssens Oriental Art, 23rd March 1998; sold on behalf of Parkinson's UK.

Cf. The Complete Collection of Treasures of the Palace Museum, Lacquer Wares of the Qing Dynasty, p.21, no.12. for a similar bowl and stand. See also Christie's Hong Kong, 6th April 2015, lot 20, from the Yaogushanfang Collection for another closely related bowl and stand.

The foliate shape of the cup stand is based on Ming prototypes from the Yongle period (1403-24) which are usually carved with a decoration of lotus flowers or phoenixes. Deliberate references to the past are a typical feature of the Qianlong period, the Qianlong Emperor was known for his fondness for the antique.

清乾隆 御製剔紅雲龍紋盌連盖托 一對

來源：英國薩里郡私人收藏，1998年3月23日購於Ben Janssens Oriental Art。成交金額將全數捐贈英國帕金森基金會。

435

A PAIR OF RARE CHINESE IMPERIAL SILVER GILT FILIGREE 'DRAGON' MALLOW-FORM BOXES AND COVERS

QIANLONG 1736-95

The covers exquisitely decorated with pairs of sinuous dragons contesting flaming pearls of virtue within circular borders, surrounded by bands of miscellaneous treasures, each within a cartouche, the sloping sides of the covers with floral sprays, all set against a dense openwork scroll ground of fine silver filigree, and further scrollwork to the vertical sides and to the underside of the bases, each raised on a splayed foot, 544g, 12cm. (4)

£20,000-30,000

Provenance: an English private collection, Surrey, UK; sold on behalf of Parkinson's UK.

A near identical, but larger example in the Palace Museum, Beijing, is illustrated in Beijing Wenwu Jingpin, no.157. Another example from the Qing Court collection is exhibited in A Garland of Treasures, Masterpieces of Precious Crafts in the Museum Collection, National Palace Museum, Taipei, 2014, cat.no. II-68. See also Christie's, Hong Kong, 30th November 2011, lot 3092, for another box of this design.

清乾隆 御製鎏金銀纍絲趕珠龍紋葵花式蓋盒 一對

來源：英國薩里郡私人收藏，成交金額將全數捐贈英國帕金森基金會。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

436

† A RARE AND FINE CHINESE SILVER AND GILT-METAL 'EUROPEAN LANDSCAPE' SNUFF BOX AND COVER

QIANLONG 1736-95

The oval body with a slightly domed hinged lid, finely decorated in repoussé, with gold, copper and silver European landscape scenes of animals and buildings beside a river, with trees and shrubs before distant mountains; the rim with a band of ruby-coloured paste, beads, the straight sides with a continuous band reserved with four cartouches, containing weapons and tools, divided by columns and surmounted by a band of entwined scrolls. The interior reveals a mirror to the inside of the lid, 202g, 8.8cm wide, 7cm deep, 3.7cm high.

£15,000-20,000

Cf. Hou Yi-Li, Lifting the Spirit and Body, The Art and Culture of Snuff Bottles, p81, no.1-020, fig.1. For a closely comparable oval gilt-metal snuffbox with a similar design currently in the National Palace Museum, Taipei.

清乾隆 錯金銀嵌玻璃西洋山水建築鼻煙盒

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

437

† A RARE CHINESE RETICULATED GOLD ORNAMENTAL PLAQUE

EARLY MING DYNASTY

Delicately worked in relief with a dragon amidst clouds and with the head of a lion, 20g, 13.6cm.

£5,000-8,000

Gold was limited in its use by the Ming dynasty sumptuary laws and was largely restricted to members of the Imperial family. Very few comparables have survived, other than a pair of gold plaques formerly in the collection of George Eumorfopoulos and Sir Bernard Eckstein, set with semi-precious stones from the Xuande period (1426-35), which are now in the British Museum, cf. Ming, 50 Years that Changed China, pp. 108-9, fig.98.

明早期 金雲龍紋飾

438

† A RARE GOLD QUATRE-LOBED PERFUME BOX

EARLY 18TH CENTURY, PROBABLY STRAITS CHINESE

The hinged cover finally chased in shallow relief with foliage and flowers, the sides with further panels of smaller flower sprays, mounted with a suspension loop to the side of the hinge, 19g, 2.8cm wide, 2.3cm, deep, 5cm high (including the suspension ring).

£4,000-6,000

清十八世紀早期 金雕花卉紋十字形香粉掛盒

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

439

A RARE CHINESE PARCEL-GILT SILVER QUATREFOIL-SECTION EWER AND COVER

KANGXI 1662-1722

The lobed body with four panels cast in relief depicting vases of flowers and *qin qi shu hua*, the four arts of the Chinese scholar, the handle modelled as a gnarled branch, the spout as a tapering section of bamboo, the straight neck with further cartouches containing beribboned auspicious objects above a band of gilt *ruyi*-heads, the cover surmounted by a gilt Buddhist lion dog, 579g, 19cm overall. (2)

£7,000-8,000

Cf. The Victoria & Albert Museum, London, for a related vessel dated to c.1680, Museum no.M.69:1,2-1955. See also Christie's, New York, 23rd October 2008, lot 233.

清康熙 銀局部鎏金琴棋書畫竹節式執壺

440
A RARE CHINESE BLACK AND GOLD LACQUER BOWL
KANGXI 1662-1722

The rounded bowl decorated to the exterior with four cartouches containing romantic landscapes and with spandrels decorated with flowerheads and tendrils, the interior and base mounted with silver linings, together with a wood stand, 10cm. (2)

£500-800

清康熙 黑漆描金山水紋碗

441
A SMALL CHINESE IMPERIAL CLOISONNE ENAMEL AND SILVER GILT OVAL 'DRAGON' BOX
GUANGXU 1875-1908

The hinged lid set with a green enamelled octofoil plaque with a front facing five-clawed dragon, with diamond eyes and inscribed: *yu ci, Da Qing gong bao*, within white and gilded beaded borders, the sides, base and interior gilded, 49g, 4.7cm.

£1,500-2,500

清光緒 御製畫琺瑯龍紋盒
《御製大清功寶》

442
A PAIR OF CHINESE *ZITAN* 'MAGNOLIA' CUPS
18TH CENTURY

Carved as large flowerheads supported by a network of branches and buds, the interiors lined with silver foil, each with a painted *qiao* mark, 9.5cm.

£1,500-2,500

Provenance: from an English private collection, West Yorkshire, purchased from John Sparks Ltd, 1st May 1986, a copy of the invoice is available.

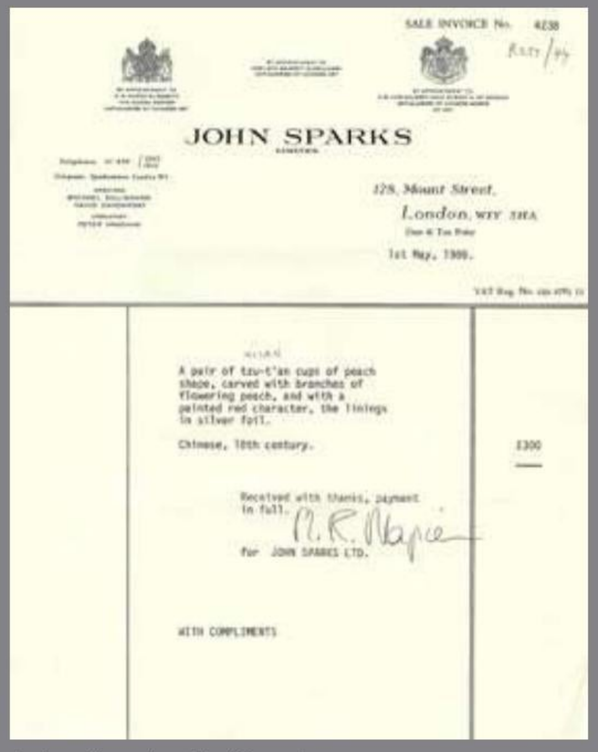
十八世紀 紫檀雕玉蘭杯一對
來源：英國西約克郡私人收藏，1986年5月1日購於John Sparks Ltd（附發票複印件）。

443
A PAIR OF CHINESE *ZITAN* RECTANGULAR BOXES AND COVERS
QING DYNASTY

Each carved in relief with a panel of prunus in a shaped cartouche to the covers, the plain sides with rounded corners and raised on bracket feet, 10cm. (4)

£3,000-4,000

清 紫檀雕開光梅紋蓋盒一對


SALE INVOICE No. 4238

JOHN SPARKS

128, Mount Street,
London, W1Y 5HA

1st May, 1986.

A pair of tzu-t'an cups of peach shape, carved with branches of flowering peach, and with a painted red character, the linings in silver foil.

Chinese, 18th century. £300

Received with thanks, payment in full.
M.R. Napier
for JOHN SPARKS LTD.

WITH COMPLIMENTS

John Sparks Ltd invoice, 1st May 1986

444
† A CHINESE BAMBOO CARVING OF DONGFANG SHUO
18TH CENTURY

The smiling God sits comfortably on rocks, his hair tied in a top knot, he wears flowing robes and holds a peach of Immortality, 17cm.

£4,000-5,000

Dongfang Shuo was a Han dynasty scholar official, author and court jester to Emperor Wu, in Chinese mythology he is a Daoist Immortal.

Cf. I Yee and L Tam, Chinese Bamboo Carving, part 1, Hong Kong Museum of Art, pp.380-381, for a similar figure of Dongfang Shuo.

清十八世紀 竹雕東方朔坐像

445
† A GOOD CHINESE BOXWOOD CARVING OF LIU HAI RIDING HIS TOAD
QING DYNASTY

The God of Wealth depicted as a young corpulent figure, smiling, pointing to the sky and holding a coin in his left hand, he wears flowing robes and carries a bottle gourd from his sash, his three-legged toad with his head turned to dexter, 11.5cm.

£6,000-8,000

清 黃楊木雕劉海戲蟾坐像

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

446
† A RARE CHINESE CARVED BAMBOO PERFUMIER
QING DYNASTY

Carved as a bottle gourd with a reticulated body issuing from a curved stalk and carved with an abundance of foliage and small gourds, 8.6cm.

£4,000-6,000

Cf. I Yee and L Tam, Chinese Bamboo Carving, part 1, Hong Kong Museum of Art, pp.438-9, for a related bamboo box.

清 竹雕瓜瓞綿綿香珮

447
† A RARE CHINESE SOAPSTONE FIGURE OF GUANYIN
KANGXI 1662-1722

The Goddess sits in a position of royal ease with a sutra scroll in her left hand, adorned with a headdress and long robes incised with stylised leaves, flowing over her knees and open at her neck, the borders finely incised with clouds and waves, the stone of a warm chestnut colour and with traces of red, green and black pigment, the reverse inscribed with two characters Zi Xiu, together with a *zitan* stand, 10cm. (2)

£5,000-8,000

Cf. Bonhams, Hong Kong, The Q Collection: Exquisite Soapstones, 25th May 2011, lot 255 for a related figure.

清康熙 壽山芙蓉石雕觀音坐像
《子秀》款

448

A CHINESE GILT-BRONZE FIGURE OF AMITAYUS BUDDHA

18TH CENTURY

Sitting in *dhyanasana*, with his hand held in *dyhana mudra*, he wears an elaborate crown and beaded necklace, set with semi-precious beads, raised on a double lotus throne, 1.1kg, 16cm.

£500-1,000

Provenance: a private London collection, acquired prior to 2000.

十八世紀 銅鎏金無量壽佛坐像

來源：倫敦私人收藏，購於2000年之前。

449

A SINO-TIBETAN GILT-BRONZE FIGURE OF AMITAYUS BUDDHA

18TH/19TH CENTURY

Sitting in *dhyanasana* and raised on a double lotus throne, with both hands held in *dhyana mudra*, adorned with elaborate crown and jewellery, 633g, 16cm.

£600-800

Provenance: a private London collection, acquired prior to 2000.

十八/十九世紀 銅鎏金無量壽佛坐像

來源：倫敦私人收藏，購於2000年之前。

450
A SINO-TIBETAN GILT-BRONZE FIGURE OF YAMANTAKA VAJRABHAIRAVA AND VAJRAVETALI
18TH/19TH CENTURY

The wrathful deity standing in *alidhasana* on animals and prostrate figures over a lotus base, holding a *kartika* and a *kapala* and his other thirty-two arms radiating around him in various gestures, the central buffalo-form head flanked by other six ferocious faces and two above, all surmounted by flaming hair, the base plate with a double *vajra*, 540g, 10.5cm.

£600-800

Provenance: from a private collection, London.

十八/十九世紀 銅鎏金大威德金剛像
來源：倫敦私人收藏。

451
A LARGE TIBETAN GILT-BRONZE FIGURE OF VAJRADHARA AND HIS CONSORT
19TH/20TH CENTURY

Locked in *yab-yum*, he holds a *vajra* in each hand, and is raised on a double lotus throne, the base plate with a double *vajra* motif, 9kg, 36.5cm.

£500-800

Provenance: from a private collection, London.

十九/二十世紀 銅鎏金金剛手菩薩雙身歡喜佛
來源：倫敦私人收藏。

452

A CHINESE GILDED BRONZE FIGURE OF THE MOTHER OF THE WEST

MING DYNASTY OR EARLIER

The Goddess stands wearing flowing robes with her hands clasped to her chest, with a phoenix headdress and a shaped collar, raised on a rectangular plinth, 242g, 12.5cm.

£2,000-3,000

十八世紀 銅鎏金西王母像

453

A JAIN BRASS FIGURE OF A *JINA*

18TH CENTURY OR EARLIER

He sits high on a throne of interlinked cobras in *dhyanasana*, flanked by two attendants, his chest has a diamond-shaped jewel inlaid in silver, 1.6kg, 18cm.

£500-800

Provenance: from a private collection, London.

十八世紀 黃銅耆那教聖人像

來源：倫敦私人收藏。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

454
AN INDIAN COPPER-ALLOY SEATED FIGURE OF SHIVA
PROBABLY 16TH/17TH CENTURY

Seated in *lalitasana* on a crouching mythical beast, holding various attributes in her four arms, her almond-shaped eyes and necklace adorned with coloured stones, together with a modern stand, 3.3kg, 21cm. (2)

£800-1,200

Provenance: from a private collection, London.

十六 / 十七世紀（可能） 印度銅鎏金濕婆坐像
來源：倫敦私人收藏。

455
A TIBETAN GILT-BRONZE FIGURE OF A LAMA
17TH/18TH CENTURY

He sits in *dhyanasana* with his hands raised in *dharmacakra mudra*, his lips are picked out in red and he has long Tibetan inscriptions both to the reverse and the front rim of the lotus base, the base plate with a double *vajra*, 1.4kg, 17cm.

£1,500-2,500

Provenance: a private London collection, acquired prior to 2000.

十七/十八世紀 銅鎏金喇嘛坐像
來源：倫敦私人收藏，購於2000年之前。

456
A TIBETAN BRONZE FIGURE OF A *LUOHAN*
18TH/19TH CENTURY

The monk seated in *dhyanasana* with his right hand held in *shuni mudra*, his head, upper body, arms and hands are cold painted in gold, with his eyes and lips picked out in white and red, the reverse inscribed with a long Tibetan inscription, all raised on a lotus throne, 1.3kg, 16.5cm.

£500-800

Provenance: from a private collection, London.

十八/十九世紀 銅局部鎏金羅漢坐像
來源：倫敦私人收藏。

457
A TIBETAN GILT-BRONZE SEATED FIGURE OF A DAKINI
16TH/17TH CENTURY

Seated in *lalitasana* upon a prostrate human figure, holding a *kartika* in her raised right hand and a *kapala* in her left, adorned with elaborate jewellery, a garland of skulls and inlaid turquoise stones, all raised on a double lotus base, 601g, 12cm.

£500-800

Provenance: from a private collection, London.

十六/十七世紀 銅鎏金空行母坐像
來源：倫敦私人收藏。

458
A CHINESE GILT-BRONZE SEATED FIGURE OF BUDDHA
18TH CENTURY

Seated in *dhyanasana* upon a beaded double lotus throne, he holds his right hand in *abhaya mudra* and left hand in *dyana mudra*, dressed in a loose robe with incised floral borders, his serene face framed by his elongated earlobes, with traces of cold painting to his hair, the base plate with a double *vajra* mark, 652g, 13.2cm.

£1,000-2,000

Provenance: from a private collection, London.

十八世紀 銅鎏金佛坐像
來源：倫敦私人收藏。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

459

A TIBETAN GILT-BRONZE FIGURE OF BUDDHA SHAKYAMUNI

PROBABLY 16TH CENTURY

Depicted seated in *dhyanasana*, he holds his left hand upon his lap in *dhyana mudra* and touches the ground with his right hand in *bhumisparsha mudra*, wearing loose robes bordered by foliate motifs and bands of small bosses draped over one shoulder, his well-defined face flanked by elongated earlobes, with his hair cast in tight curls, 1.9kg, 20.3cm.

£8,000-12,000

十六世紀 銅鎏金釋迦牟尼佛

460

A LARGE TIBETAN GILT-BRONZE FIGURE OF CHAKRASAMVARA

19TH/20TH CENTURY

Depicting *Chakrasamvara* standing in *yab-yum* with his consort Vajravarahi upon a lotus base, with four heads and twelve arms radiating around him, holding a *kartika*, a *kapala* and a *vajra*, both adorned with elaborate beaded jewellery and crowns of skulls, 6kg, 32cm.

£600-1,000

Provenance: from a private collection, London.

十九/二十世紀 銅鎏金勝樂金剛像

來源：倫敦私人收藏。

461

A NEPALESE GILT-BRONZE FIGURE OF USHNISHAVIJAYA

17TH CENTURY

The four-headed deity seated in *dhyanasana*, the twelve arms holding various attributes or in *mudras*, wearing a multi-strand necklace and a loose *dhoti*, each face modelled with a third eye, all set below an elaborate headdress, with a paper label for Sotheby's London, 21st October 1993, lot 433, 784g, 12cm.

£600-800

Provenance: from a private collection, London, Sotheby's, London, 21st October 1993, lot 433.

十七世紀 銅鎏金尊勝佛母坐像

來源：英國私人收藏，倫敦蘇富比1993年10月21日·編號433。

462

A RARE CHINESE GILT AND LACQUERED BRONZE FIGURE OF MAHAKALA

DALI KINGDOM, 12TH CENTURY

Depicting Mahakala erupting into a flurry of motion, standing in *pratyalidhansana*, his right hand brandishing a dagger above his head while extending his left index finger in *tarjani mudra*, the whole with a gold lacquer finish and raised on a heavy marble plinth, 10kg, 27.5cm.

£12,000-15,000

Provenance: purchased from Antoine Bauernfeind, Vienna, 16th September 2013, a copy of the invoice is available.

Cf. The Yunnan Provincial Museum for two similar figures.

十二世紀 雲南大理國銅漆金大黑天立像

來源：2013年9月16日購於維也納Antoine Bauernfeind（附發票複印件）。

Antoine Bauernfeind receipt, 16th September 2013

463
A RARE CHINESE YELLOW JADE PENDANT
QIANLONG 1736-95

Carved in the shape of a bell, decorated in low relief to each side with a band enclosing a pair of mythical creatures, all flanked by two sinuous archaistic dragons, with a small circular hole for suspension, 5.5cm.

£3,000-5,000

清乾隆 黃玉雕雙龍佩

464
A CHINESE YELLOW JADE 'FINGER CITRON' PENDANT
18TH/19TH CENTURY

Carved in low relief to one side with a leafy branch from which two finger citrons grow, the reverse with four seal script characters reading *pingan fushou* meaning 'quiet and safe' and 'good fortune and long life', all contained between stylised *ruyi*-shaped clouds, 5.5cm.

£2,000-3,000

十八/十九世紀 黃玉雕如意佛手紋牌
《平安福壽》款

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

465
FOUR CHINESE ARCHER'S RINGS
18TH CENTURY

One carved in pale celadon jade with four square panels enclosing birds, another worked in spinach-green jade with four medallions containing horses against a pierced diaper ground, the largest in lapis lazuli with roundels enclosing the characters *ji xiang ru yi* against scrolls, the fourth pierced with sinuous dragons in yellow glass, 3.3cm max. (4)

£3,000-5,000

十八世紀 白玉、碧玉、青金、黃料扳指 四件

466
A CHINESE PALE CELADON JADE '*CHILONG*' BELT BUCKLE
MING DYNASTY

Of rectangular form, carved in relief to one side with a sinuous dragon clutching a long sprig of *lingzhi* between its jaws, the reverse with a hook shaped as a dragon head and a circular loop for attachment, 6.7cm.

£3,000-5,000

明 青白玉雕龍銜芝紋帶扣

467
A CHINESE WHITE JADE 'PRUNUS' ARCHER'S RING
QING DYNASTY

Carved in low relief to the exterior with a crested bird perching on a flowering prunus branch, the white stone of an even tone, 3.5cm.

£2,000-3,000

清 白玉冰梅紋扳指

468

A CHINESE YELLOW JADE VASE AND COVER

QING DYNASTY

The flattened baluster-shaped body with C-scroll handles to the neck, the cover with an oval flattened knop, the stone with russet inclusions, 14.5cm. (2)

£4,000-6,000

清 黄玉蓋瓶

469

A CHINESE ROCK CRYSTAL 'BOYS' BRUSH WASHER

18TH CENTURY

The quatre-lobed body with two boys climbing the sides and holding the rim, all raised on four feet, 15cm.

£8,000-12,000

十八世紀 水晶雕童子海棠口筆洗

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

470

A LARGE CHINESE PALE CELADON JADE 'LION DOGS' BALUSTER VASE AND COVER

QING DYNASTY

The flattened body raised on a slightly flared foot, the neck with eight bushy-tailed Buddhist lions playing with a ribbon-tied brocade ball, the domed cover with the ninth lion forming the finial, the pale stone with subtle russet striations, 25.5cm. (2)

£20,000-30,000

清 青白玉獅子繡球蓋瓶

471
A CHINESE CELADON JADE 'LOTUS' BRUSHWASHER
18TH CENTURY

Formed as a large lotus leaf issuing from a tied stem with further curled leaves and a single flower bud, together with a wood stand, 14cm. (2)

£800-1,200

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

十八世紀 青白玉雕蓮型筆洗
來源：英國西約克郡私人收藏，購於1970-80年代。

472
A LARGE CHINESE CELADON JADE CARVING OF A *QILIN*
QING DYNASTY

The mythical beast depicted in a recumbent pose with its head turned back, the *qilin* exhales smoke from its mouth which supports a book on its back, the stone with russet inclusions and striations, 17cm.

£4,000-6,000

Cf. The Complete Collection of Treasures of the Palace Museum: Jadeware III, p.114, no.94 for a related carving of a qilin *carrying books on its back dated to the Qianlong period.*

According to legend, a qilin *appeared before the pregnant mother of Confucius and disgorged a jade tablet foretelling the future eminence of her unborn son. The* qilin *with a book represents the wish that a son will be intellectually gifted and bring honour to his family by passing the civil service examinations with great success. Such pieces were used as ornaments for a scholar's studio with the hope that they would bring wisdom to their owner.*

清 青白玉雕麒麟負書擺件

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

473

A CHINESE CELADON JADE PHEASANT WITH A *ZITAN* STAND

QIANLONG 1736-95

Sitting with its body flattened and tail curved to one side, it holds a fruiting peach branch in its beak, the feathers and feet well defined, the stand carved with cloud scrolls above a border of stylised *ruyi*-heads and scrolls, 13cm. (2)

£1,500-2,500

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

清乾隆 青玉雕錦雞擺件及紫檀底座

來源：英國西約克郡私人收藏，購於1970-80年代。

474

A CHINESE PALE CELADON JADE CARVING OF POMEGRANATES

QIANLONG 1736-95

Formed as two fruits issuing from a branch, with the leaves trailing over their bodies, the larger pomegranate with a section of its skin peeled revealing its many seeds, each fruit carved with a finely defined calyx, with minor white and russet markings in the stone, together with a reticulated wood stand, 7.7cm. (2)

£5,000-7,000

Cf. Compendium of Collections in the Palace Museum, Jade, vol.9, p.172, no.162 for a related white jade pomegranate carving; see also Sotheby's Hong Kong, 8th April 2013, lot 3221 and Sotheby's London, 17th May 2019, lot 252 for two similar smaller carvings also formed as two pomegranates; see also Christie's Hong Kong, 29th May 2013, lot 1945 for a comparable example formed as a single fruit.

The pomegranate is an auspicious motif in China as it is a symbol of fertility and abundance because of its many seeds. Pomegranates are often depicted, as on this carving, with some of their skin peeled back showing the numerous seeds inside. This image forms the rebus liu kai bai zi, *or 'the pomegranate opens revealing one hundred sons', and thus conveys the wish of producing many offspring.*

清乾隆 青白玉雕榴開百子擺件

475

† A RARE CHINESE LAPIS LAZULI MOUNTAIN CARVING

QIANLONG 1736-95

The stone of an intense blue with horizontal striations of iron pyrites; one side carved in relief with two figures standing in mountains before distant pagodas, to their side a crane stands beneath a pine tree. The reverse is carved with a recumbent deer which sits on a ledge above a mountain river flanked by three pine trees, together with a wood stand, 9cm high, 19.5cm wide. (2)

£40,000-60,000

Cf. Chinese Jade Throughout the Ages, an Exhibition organised by the Arts Council of Great Britain, and the Oriental Ceramic Society, 1975, p.20, no.494, for another lapis lazuli mountain carving from the Avery Brundage Collection in the Asian Art Museum of San Francisco. See also Zhongguo yuqi quanji, *vol.6,* Shijazhuang, *for another lapis lazuli carved boulder in the Palace Museum, Beijing, 1993, pls.262 and 263, and another in the* Le Shou Tan *(Hall of Joyful Longevity).*

In China, lapis lazuli is known as qing jin shi *(blue-gold stone). Although lapis beads have been excavated, which date to the Han dynasty, there are no records of the use of lapis before the Qing dynasty. Cf. Ming Wilson, the Colour of Stones, Transactions of the Oriental Ceramic Society, 1997-98, vol.62, p.34. Soame Jenyns notes that the stone was imported from Tibet and that the Emperor officiating at the Temple of Heaven wore a rosary of lapis lazuli beads.*

清乾隆 青金石雕松鹿同春圖山子

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

476

A LARGE CHINESE CARVED CHALCEDONY MANDARIN DUCK

QING DYNASTY

With its head turned and holding two large lotus stems, one with an opening bud, the other a leaf pad, the flower, leaf and duck's crest in the blue-grey stone, 18cm.

£400-600

Provenance: from an English private collection, West Yorkshire, purchased from Bluett & Sons Ltd. 24th October 1977, a copy of the invoice is available.

清 瑪瑙巧雕鴛鴦銜蓮擺件

來源：英國西約克郡私人收藏，1977年10月24日購於Bluett & Sons Ltd（附發票複印件）。

BLUETT & SONS LTD

38

An old Chinese chalcedony carving of a duck with trailing lotus stem in its beak and with lotus leaf, the stone of purplish blue and grey-white colours the form is an emblem of fidelity and is commonly depicted with a lotus.
19th century £ 325-00

Received with thanks

p.p. Bluett & Sons Ltd.

Bluett & Sons Ltd invoice, 24th October 1977

477

A CHINESE AGATE 'PHOENIX AND PEONY' CARVING

18TH CENTURY

The mythical bird depicted standing on rockwork, it turns its head back grasping long leafy branches of peony blooms, with finely incised details to the phoenix's feathers, with greyish-lilac and rich amber-coloured sections in the stone, 11cm.

£2,000-3,000

Cf. Compendium of Collections in the Palace Museum, Jade, vol.9, pp.152-153, no.141 for a comparable celadon jade carving of a phoenix holding a fruiting branch in its mouth; see also Roger Keverne, Summer Exhibition 2008, p.114, no.95 for another similar carving in jade.

十八世紀 瑪瑙雕鳳戲牡丹擺件

FINE CHINESE CERAMICS

LOTS 478-538

Lot 508

478

A CHINESE BLUE AND WHITE '*QILIN*' BALUSTER VASE

KANGXI 1662-1772

Brightly painted with four large panels containing scaly *qilin* standing on rocks amidst crashing waves, the cylindrical neck with auspicious symbols, together with a wood cover and stand, 34cm. (3)

£1,000-2,000

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

清康熙 青花海水麒麟紋將軍罐

來源：英國西約克郡私人收藏，購於1970-80年代。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

479

A CHINESE BLUE AND WHITE BALUSTER VASE AND COVER

KANGXI 1662-1722

Painted with running deer and cranes in a mountainous landscape with pine trees and clouds, the cover with three further cranes, the neck with a band of *ruyi*-heads, 45cm. (2)

£1,000-2,000

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

清康熙 青花鶴鹿同春將軍罐

來源：英國西約克郡私人收藏，購於1970-80年代。

480

A GOOD CHINESE BLUE AND WHITE 'LANDSCAPE' VASE

KANGXI 1662-1722

With a slender baluster-shaped body delicately painted in an intense underglaze cobalt blue with a mountainous river landscape with two figures fishing from sampans and a third figure landing a fish at the water's edge, two wood-cutters carrying firewood walk down a winding rocky path. The neck is freely painted with bamboo and clouds, a six character Xuande mark, 46.5cm.

£15,000-25,000

Provenance: a private collection, London, purchased from Nicholas Grindley in the 1980s.

Cf. Qing Dynasty Porcelain in the collection of the Palace Museum, Vol.1, Blue and White Porcelains of the Shunzhi and Kangxi Periods, pp.442-443, no.287, for a related vase, and p.447 no.290 for a rouleau vase with a similar subject.

清康熙 青花山水人物圖瓶

《大明宣德年製》仿款

來源: 英國倫敦私人收藏，於1980年代購於Nicholas Grindley。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

481
A CHINESE BLUE AND WHITE INCENSE BURNER
KANGXI 1662-1722

The compressed circular body painted with *fu lu shou* characters divided by stylised lotus, the rim with Buddhist emblems, a paper label for Christie's, London, 21st January, 1999, lot 266, 24.5cm.

£2,000-3,000

Provenance: from a British private collection, formed 1970-2003.

清康熙 青花福祿壽香爐

來源：英國私人收藏，購於1970-2003年。

482
A CHINESE BLUE AND WHITE INCENSE BURNER
KANGXI 1662-1772

The compressed circular body painted with four large wheel-like roundels divided by stylised leaves, the flared rim with a border of auspicious emblems divided by cloud scrolls, 24.5cm.

£3,000-5,000

清康熙 青花花卉紋香爐

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

483

A CHINESE BLUE AND WHITE CYLINDRICAL BRUSHPOT, *BITONG*

KANGXI 1662-1722

Painted with a continuous mountain river landscape scene with small figures in huts, sitting on rocks and with a single figure in a sampan, the top of the rim with a groove, the unglazed base with three bracket-shaped feet, together with a wood stand, 18.7cm. (2)

£10,000-20,000

清康熙 青花山水人物圖三足筆筒

484

A CHINESE IMPERIAL BLUE AND WHITE PALACE BOWL

SIX CHARACTER KANGXI MARK AND OF THE PERIOD 1662-1722

With a gently flared rim, painted to the exterior with six lotus flowerheads on a continuous scrolling foliage branch, above a band of lappets, the well with a single lotus flowerhead medallion enclosed within a double ring, a paper label for R&G McPherson Antiques,16cm.

£1,000-2,000

Provenance: from the collection of David Stopher, Kent, purchased from R&G McPherson Antiques, London.

Cf. The National Palace Museum, Taiwan, Blue and White Wares of the Ch'ing Dynasty, Book 1, pl.12, and also Marchant, Exhibition of Kangxi Underglaze Blue and Copper-Red, 2016, pp.44&45 for similar bowls.

清康熙 青花纏枝蓮紋碗
《大清康熙年製》青花楷書款
來源：坎特郡David Stopher收藏，
倫敦 R&G McPherson Antiques。

485

A CHINESE BLUE AND WHITE SAUCER DISH

18TH CENTURY

Delicately painted with a biting insect hovering above a large flowering peony bush with ornamental rocks and bamboo, a paper label for R&G McPherson Antiques, 20.5cm.

£800-1,200

Provenance: from the collection of David Stopher, Kent, purchased from R&G McPherson Antiques, London.

十八世紀 青花竹報富貴福壽紋碟
來源：坎特郡David Stopher收藏，購於倫敦 R&G McPherson Antiques。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

486
A CHINESE BLUE AND WHITE OVOID JAR
TRANSITIONAL PERIOD C.1640

The body finely painted with a waterfall flanked by a boy riding a water buffalo and a small dog, the reverse with a leafy tree, below an *anhua* band of chevrons, 16cm.

£3,000-5,000

明末清初 青花牧童短笛罐

487
A GOOD CHINESE BLUE AND WHITE SLEEVE VASE
TRANSITIONAL PERIOD C.1640

The body is brightly painted in an intense underglaze blue with vases and flower pots issuing an abundance of flowers including peony and lotus blossoms, between them is a small table on which stands a bowl of fruit and a vase of magnolia, above them all, a bird chases a small winged insect, the neck and foot are finely incised with *anhua* bands, 43cm.

£6,000-8,000

明末清初 青花花卉紋筒瓶

488
A CHINESE FAMILLE ROSE 'BUTTERFLY AND PRUNUS' BOTTLE VASE
19TH CENTURY

Brightly enamelled with colourful butterflies amongst sprigs of prunus blossoms between decorative borders and lappets to the base and the rim, the shoulder with an iron-red band of stylised lotus heads, divided by bats and *shou* characters, set against scrolling leafy tendrils, the turquoise base with a six character Kangxi mark within a double circle, 51cm.

£6,000-10,000

清十九世紀 粉彩蝶戀花紋天球瓶
《大清康熙年製》仿款

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

489

A CHINESE FAMILLE ROSE RECTANGULAR PANEL

QIANLONG/JIAQING

Decorated with a mountainous river landscape scene, with trees growing amidst rocky peaks, and a waterfall splashing into a swirling river, in the foreground small figures approach a palace complex, together with a wood stand, forming a table screen, the panel 38.5cm x 29cm, 49cm overall. (2)

£2,000-3,000

Provenance: a private London collection, acquired no later than the 1990s.

清乾隆/嘉慶 粉彩山水插屏

來源：英國倫敦私珍藏，1990年前購入。

490

A LARGE CHINESE FAMILLE ROSE JARDINIERE

GUANGXU 1875-1908

Delicately enamelled with two colourful pheasants, one standing on blue rockwork, the other perched in a flowering prunus tree, with large peony blooms and leaves growing from the rocks, all between borders of linked rings, *ruyi*-heads and lappets, 52cm.

£20,000-30,000

Provenance: purchased from Sotheby's, New York, 24th June 2020, lot 969.

清光緒 粉彩錦堂富貴紋花盆

來源：購於紐約蘇富比2020年6月24日·編號969。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

491

A LARGE CHINESE BLUE AND WHITE *HU*-SHAPED VASE

19TH CENTURY

The ovoid body applied with lion mask and moulded ring handles to the shoulder, decorated with stylised geometric lotus scrolls, the flowerheads with central *shou* characters, a six character Qianlong seal mark, together with a wood stand, 50.5cm. (2)

£5,000-8,000

Provenance: the collection of Monsieur Jacques Millett, 1923-84, and thence by descent. Monsieur Jacques Millett was an avid collector of Chinese art, Antiquities, and African art, buying in the 1960s and 1970s.

清十九世紀 青花纏枝花卉紋雙鋪首銜環耳壺

《大清乾隆年製》仿款

來源: Monsieur Jacques Millett (1923-84) 私人收藏，之後由其後人繼承。Monsieur Jacques Millett是熱愛中國藝術、古董和非洲藝術的收藏家，其藏品購於1960至1970年代。

Monsieur Jacques Millett, 1923-84

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

492

A MASSIVE CHINESE BLUE AND WHITE JARDINIERE

QING DYNASTY

The exterior boldly decorated with a wide band of four large stylised lotus flowers on an undulating stem, issuing further scrolling foliage all between *ruyi*-heads and lappets, the rim with a band of square scrolls, 66cm.

£4,000-6,000

清 青花纏枝蓮紋大花盆

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

493

A CHINESE LONGQUAN CELADON PETAL-SHAPED DISH

EARLY MING DYNASTY

The centre decorated with an impressed design of flowers and foliage, within a wide band of flutes and a barbed rim, 34.5cm.

£2,000-3,000

Provenance: from an English private collection, Hampshire.

Cf. R Krahl and J Ayers Chinese Ceramics in the Topkapi Saray Museum, Istanbul, A Complete Catalogue 1, Yuan and Ming Dynasty Celadon Wares, pp.356-357 for related dishes.

明早期 龍泉窯刻花卉紋蓮瓣式盤

來源: 英國漢普郡私人收藏。

494

A CHINESE LONGQUAN CELADON VASE

PROBABLY SONG DYNASTY

The compressed circular body with a tall tapering neck and a slightly everted rim, raised on a straight foot, covered overall with an even glaze of a sea-green tone, 23.8cm.

£5,000-8,000

Cf. The Complete Collection of Treasures of The Palace Museum, Porcelain of the Song Dynasty (II), no.99 for a Longquan vase of a related shape.

宋（可能） 青釉長頸瓶

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

495

A LARGE CHINESE POTTERY MODEL OF A HORSE

TANG DYNASTY

The horse depicted standing proudly on three legs as it raises its front right leg dramatically, with its mouth agape and nostrils flaring, its strong body defined with its muscles, with traces of black and red pigment to the surface, 80cm.

£6,000-8,000

Together with a copy of the Oxford Authentication Thermoluminescence Analysis Report, sample no.C101a57, dated 21st January 2001.

Provenance: from a deceased estate, Hampshire, purchased from E & J Frankel Ltd, New York, on 18th April 2001. A copy of the invoice is available.

唐 馬俑

來源：英國漢普郡遺產，2001年4月18日購於紐約E&J Frankel Ltd（附發票複印件）。

附：紀年測試證書。

496

A SMALL CHINESE IRON-SPOT EWER

YUAN DYNASTY

The body formed as a bottle gourd, applied with loop handles and a long tapering spout, the bluish glaze decorated with irregular brown spots, 11.2cm.

£1,200-1,800

元 釉裡紅彩斑小壺

497

A RARE CHINESE CIZHOU STEM CUP

YUAN DYNASTY

The shallow bowl with a flat everted rim, decorated to the exterior with a wide iron-brown band between line borders, raised on a tall, flared cylindrical stem with two ribs, covered with a creamy buff-coloured glaze stopping short of the foot, 9.8cm.

£4,000-6,000

Provenance: privately purchased in 1996, London.

Cf. Christie's London, 12th March 2014, lot 555, for a related stem cup from the Plesch Collection.

元 磁州窯高足杯

來源：1996年購於倫敦。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

498

A CHINESE LONGQUAN CELADON 'MARRIAGE' DISH

YUAN DYNASTY

The centre crisply moulded with two swimming carp, the exterior carved with lotus petals beneath a flat rim, all beneath a lustrous even grey-green glaze, 21.8cm.

£4,000-6,000

元 龍泉青釉雙魚紋洗

499
A SMALL CHINESE LONGQUAN CELADON TRIPOD INCENSE BURNER
SONG DYNASTY

The compressed circular body with an everted flattened rim moulded with three vertical ribs, which extend into the tapering feet, all coated with an even pale celadon green glaze, 10cm.

£5,000-8,000

Provenance: formerly a French private collection.

宋 龍泉青釉鬲式三足爐
來源: 法國私人舊藏。

500
THREE SMALL CHINESE MONOCHROME GLAZED VASES
18TH CENTURY

One a tall baluster vase decorated with a red and violet flambé glaze, the other two vases decorated with a turquoise glaze, 17.6cm. (3)

£3,000-4,000

十八世紀 單色釉瓶 一組三件

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

501
A SET OF FOUR CHINESE LONGQUAN CELADON BIRD FEEDERS
SONG DYNASTY

Each with a pear-shaped body and wide flared rim, applied with a small cylindrical loop to the side, 5.6cm. (4)

£3,000-4,000

宋 龍泉青釉鳥食罐一組四件

502
A CHINESE FLAMBE GLAZED *BIANHU*
SIX CHARACTER QIANLONG MARK AND OF THE PERIOD 1736-95

With hollowed cylindrical lugs to the neck, and peach-shaped panels moulded to the body, decorated with an overall streaked lavender glaze, 22.6cm.

£1,000-2,000

清乾隆 窯變釉貫耳扁壺
《大清乾隆年製》刻款

503
A PAIR OF SMALL CHINESE TURQUOISE AND AUBERGINE GLAZED BALUSTER VASES
KANGXI 1662-1722

Each moulded with three panels of flowers divided by bats, the necks with cloud scrolls, 13.3cm and 13cm. (2)

£1,500-2,500

清康熙 孔雀藍釉花卉紋罐 一對

504
A CHINESE TURQUOISE GLAZED NIGHT LIGHT
KANGXI 1662-1722

Modelled as a cat, the rotund feline lies with its head resting on its front paws and its small ears pricked up, with pierced eyes and a further quatrefoil aperture to its back, decorated to the exterior and interior with a delicate turquoise glaze, 17.2cm.

£3,000-4,000

Provenance: from a private European collection.

Cf. Sotheby's, London, 27th November 1990, lot 163 for a similar example.

清康熙 孔雀藍釉貓形燈

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

505

A LARGE CHINESE FLAMBE GLAZED BOTTLE VASE

18TH CENTURY

With an ovoid body and a tall tapering cylindrical neck, raised on a flared foot, decorated overall with a lustrous purple glaze with pale lavender-blue streaks which drain from the rim, the base unglazed, 52.5cm.

£10,000-20,000

Provenance: from the collection of Wing Commander Hilton, London, and thence by desent; by repute purchased at Sotheby's in the 1950s or 1960s.

清十八世紀 窯變釉長頸瓶

來源：英國空軍中校 Hilton 倫敦私人收藏，1950至1960年代購於蘇富比（傳）。

506
A CHINESE FLAMBE MALLET VASE
18TH/19TH CENTURY

With a tall neck and bell-shaped body, decorated with copper-red to the shoulder and base over a *ge*-type glaze, 35.5cm.

£3,000-5,000

十八/十九世紀 窯變釉長頸瓶

507
TWO CHINESE *GE*-TYPE VASES AND A TRIPOD INCENSE BURNER
18TH CENTURY

One vase with moulded elephant handles, the other with an ovoid body, the incense burner with loop-side handles, all decorated with a crackle-glaze, 18cm max. (3)

£3,000-4,000

十八世紀 仿哥窯瓶及香爐 一組三件

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

508

A RARE CHINESE FLAMBE GLAZED 'THREE RAMS' VASE, *SANXIZUN*

SIX CHARACTER QIANLONG SEAL MARK AND OF THE PERIOD 1736-95

The globular body with a tall waisted neck and a slightly flaring foot decorated to the shoulder with three moulded rams' heads, covered overall with a lustrous purple glaze with pale lavender-blue streaks, the base with the mark incised beneath a mottled grey-brown glaze, 34cm.

£8,000-12,000

Vases of this form were introduced in the Yongzheng period and are also decorated in tea-dust, Ru and guan-type glazes. See the Illustrated Catalogue of Ch'ing Dynasty Porcelain in the National Palace Museum, K'ang-hsi Ware and Yung-Cheng Ware, Pl.129, for two Ru-type examples. See also Sotheby's, Hong Kong, 11th July 2020, lot 116 for a fine tea-dust example from the collection of Sen Shou Tey.

The ram in China is a traditional emblem of good luck, as the Chinese term for ram, 'yang', *is a homophone of* 'yang', *sun. It represents the male or positive principle in the* yin-yang *duality. The Chinese character for ram is also used as a variant of a similar character pronounced* xiang, *which means happiness. Three rams,* san yang, *are considered a particularly auspicious symbol invoking the expression* san yang kai tai, *the awakening of nature in spring, which signifies good luck and happiness.*

清乾隆 窯變釉三犧尊

《大清乾隆年製》篆書刻款

509

A GOOD PAIR OF CHINESE BLUE AND WHITE 'THREE FRIENDS OF WINTER' BOWLS

KANGXI 1662-1722

Each painted with pine, prunus and bamboo, the interiors with prunus and rockwork, the flared rims repeating the design, six character Chenghua marks, 16.1cm. (2)

£1,000-2,000

Provenance: from the collection of Frances L Dickson.

清康熙 青花歲寒三友紋碗一對

《大明成化年製》仿款

510

A CHINESE CELADON 'CHRYSANTHEMUM' BOWL

YONGZHENG 1723-35

The shallow flared bell-shaped bowl incised to the exterior with five chrysanthemum heads joined by scrolling leafing tendrils above bands of lappets and formal scrolls to the foot, 28cm.

£1,000-1,200

Provenance: from the collection of David Stopher, Kent, purchased from Christie's, London, 7th October 1968, lot 28.

清雍正 粉青釉刻花菊纹碗

來源:坎特郡David Stopher收藏，購於倫敦佳士得1968年10月7日·編號28。

511

A RARE CHINESE FAMILLE ROSE 'LONGEVITY' VASE

YONGZHENG 1723-35

The cylindrical body painted with roundels containing *shou* characters and stylised cranes on a pink and blue diaper ground divided by *ruyi*-head bands, with floral and geometric bands to the foot, shoulder and rim, with dragons and lotus flowerheads to the neck against a blue and white ground of scrolling branches, 40.3cm.

£8,000-12,000

The use of the crane together with the shou *characters represents longevity and immortality. The crane is the symbol of immortality because its white feathers represent old age, and the ancient Chinese believed that it could live for 1000 years or more. The crane is also a symbol of high rank and represents the first rank for Chinese civil officials. The* shou *character is itself a symbol of longevity. It can be written in many ways, and calligraphy consisting of one hundred* shou *characters in different styles is often used as a birthday present for an older person.*

The decoration to the neck closely follows the painting on a vase from the Alfred Morrison collection, cf. Christie's, November 9th, 2004, lot 11, linking the present vase to the Yuanmingyuan, or the Old Summer Palace, and also the article 'Who Collects Yuanmingyuan?', which discusses the Fonthill Heirlooms.

清雍正 粉彩開光錦地鶴壽延年紋瓶

512
A CHINESE FAMILLE VERTE 'SIXTEEN SONS' OVOID VASE
KANGXI 1662-1722

Painted in coloured enamels with a joyful scene of four concubines and sixteen boys at play in a garden, the base with a paper label for Sydney L Moss Ltd, together with a wood stand and reticulated cover, 20.6cm. (3)

£4,000-6,000

Provenance: formerly from an English private collection, Wiltshire, purchased from Sydney L Moss Ltd on 5th December 1968. A copy of the invoice is available.

This subject is derived from the Shang dynasty story of Jiang Ziya, the senior military counsellor who famously appointed sixteen good generals.

清康熙 五彩仕女童子圖罐
來源：英國威爾特郡私人舊藏，1968年12月5日購於Sydney L Moss Ltd（附發票複印件）。

Sydney L. Moss Ltd.

5th December, 1968.

To a Chinese Porcelain Ginger Jar of fine bulbous form, decorated with scenes of Ladies and Children in Famille-Verte enamels.
K'ang Hsi period, A.D. 1662-1722.
With wood stand and cover. £ 200 0. 0.

Guaranteed genuine.

Sydney L Moss Ltd invoice, 5th December 1968

513
A CHINESE FAMILLE ROSE 'BOYS' JAR AND COVER
QIANLONG/JIAQING

The ovoid body brightly enamelled with many boys including one riding a *qilin* and holding a *sheng*, others with halberds and carring osmanthus and lotus, all between underglazed blue and gilt borders of *ruyi*-heads, together with a wood stand, paper labels for Christie's, London, 12th November 1998, lot 545, 22cm. (3)

£2,000-3,000

Provenance: from a British private collection, formed 1970-2003.

清乾隆/嘉慶 粉彩嬰戲圖罐
來源：英國私人收藏，1970-2003年。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

514

A RARE CHINESE FAMILLE ROSE TURQUOISE-GROUND TRIPOD INCENSE BURNER

QIANLONG, DATED 1786

The circular body painted with the *Bajixiang* and applied with tall upright curved handles, the rim inscribed, *Qianlong wushi nian Mu Ke Deng gongzhi*, the base marked *Shu De Tang zhi*, 28.5cm.

£2,000-3,000

Provenance: from a private collection, London, by repute purchased in 1984.

清乾隆 孔雀綠地八吉祥紋三足爐

《乾隆五十年穆克登恭製》

《述德堂製》礬紅楷書款

來源：倫敦私人收藏，於1984年購入（傳）。

515

A CHINESE FAMILLE ROSE 'DRAGON' BASIN

19TH CENTURY

The centre painted with two iron-red sinuous and scaly five-clawed dragons contesting a flaming pearl, encircled by a wide band of the *Bajixiang*, the flattened rim with a repeating design of peaches, bats, swastikas, and *shou* characters on a yellow ground; all edged with iron-red bats and clouds scrolls, a paper label for Christie's, London, 4th March 1999, lot 289, 38.5cm.

£5,000-8,000

Provenance: from a British private collection, formed 1970-2003.

十九世紀 粉彩趕珠龍紋大盤

來源：英國私人收藏，購於1970-2003年 （附標籤）。

516
A CHINESE FAMILLE ROSE 'SCHOLARS' VASE
REPUBLIC PERIOD

Painted with a group of scholars playing *go* beneath bamboo, the reverse with a poem about *go*, a four character Ju Ren tang mark, 23.5cm.

£500-800

Provenance: from the collection of David Stopher, Kent.

民國 粉彩高士圖瓶
《居仁堂製》
來源：坎特郡David Stopher收藏。

517
A CHINESE FAMILLE ROSE 'BIRDS AND FLOWERS' BOWL
REPUBLIC PERIOD

Painted with two birds perched in a flowering peony tree, the base with a four character Xian Shi zhen pin, 17cm.

£1,000-1,200

Provenance: from the collection of David Stopher, Kent, purchased from Bonhams, London, 5th November 2007, lot 111.

民國 粉彩花鳥紋碗
《先施珍品》
來源：坎特郡David Stopher收藏，購於倫敦邦瀚斯2007年11月5日·編號111。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

518

A CHINESE FAMILLE ROSE ‘IMMORTALS’ VASE

LATE QING DYNASTY/REPUBLIC PERIOD

Painted with four Immortals with various attributes with their attendants all beneath a pine tree, a four character Qianlong mark, 55cm.

£1,500-2,000

Provenance: a British private collection, formed 1970-2003, acquired Christie's, London, 2nd April 1998, lot 594.

清晚期/民國 粉彩人物故事紋瓶

《乾隆年製》仿款

來源：英國私人收藏，購於1970-2003年。

519

A CHINESE FAMILLE ROSE ‘FLOWERS’ VASE

REPUBLIC PERIOD

The baluster body delicately painted with peony and a bottle gourd vine entwined around bamboo stems, a six character Guangxu mark, 23cm.

£500-800

Provenance: from the collection of David Stopher, Kent.

民國 粉彩竹報富貴福壽紋瓶

《大清光緒年製》礬紅楷書款

來源：坎特郡David Stopher收藏。

520

A CHINESE BLUE AND WHITE 'LION DOGS' BOTTLE VASE

QING DYNASTY

The ovoid body painted with two Buddhist lion dogs contesting a brocade ball, the slender neck with a *chilong*, together with a wood stand, 45.5cm. (2)

£1,000-2,000

Provenance: from an English private collection, West Yorkshire, formed in the 1970s and 1980s.

清 青花獅子繡球紋長頸瓶

來源：英國西約克郡私人收藏，購於1970-80年代。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

521

A CHINESE BLUE SGRAFFITO-GROUND BALUSTER VASE AND COVER

REPUBLIC PERIOD

The body decorated with four large circular panels depicting mountainous landscapes with small buildings and figures, the neck pierced with a band of gilded linked rings, the blue ground finely incised with scrolls and decorated with stylised lotus flowerheads and scrolling leaves above a band of yellow lappets, the conical cover with a gilded knop, the base with a six character Qianlong mark in iron-red, 29cm. (2)

£5,000-8,000

Provenance: by repute purchased from Christie's London,11th May 1987.

民國 藍地軋道開光山水紋將軍罐

《大清乾隆年製》礬紅楷書仿款

來源：購於倫敦佳士得1987年5月11日（傳）。

522

A PAIR OF CHINESE ' *WU FU*' BOWLS

SIX CHARACTER GUANGXU MARKS AND OF THE PERIOD
1875-1908

Each painted with four iron-red bats amidst blue clouds to the exterior, the interiors with a fifth bat, 11cm. (2)

£1,000-2,000

Provenance: from an English private collection, West Yorkshire, purchased from Hugh Moss Limited, 26th October 1977, a copy of the invoice is available.

清光緒 青花礬紅洪福齊天萬 一對
《大清光緒年製》青花楷書款
來源：英國西約克郡私人收藏，1977年10月26日購於
Hugh Moss Limited（附發票複印件）。

Hugh Moss Limited
12 Bruton Street London W1X 7AH Telephone 01-499 3625 or 499 1555/6/7

26th October 1977

INVOICE 14078

14078 Pair of porcelain bowls decorated with underglaze cobalt blue and copper red with bats amidst cloud scrolls; the bases with the six character mark of the Kuang-hsü emperor, 1875 - 1908. £190.00

Input tax deduction has not been and will not be claimed by us in respect of the goods set out on this invoice.

Signed

For Hugh Moss Limited.

Works of Art

Hugh Moss Ltd invoice, 26th October 1977

523

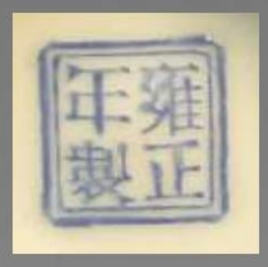
A CHINESE PALE BLUE SGRAFFITO-GROUND BOWL AND COVER

LATE QING/ REPUBLIC PERIOD

The bowl and cover each painted with three landscape medallions in rose enamels on a ground finely incised with flowers and foliage, and with four character Yongzheng marks, 8.5cm. (2)

£800-1,200

清晚期/民國 藍地軋道開光花卉紋蓋碗
《雍正年製》藍料仿款



See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

524

A FINE PAIR OF CHINESE FAMILLE ROSE 'BITTER MELON' BOWLS

SIX CHARACTER JIAQING MARKS AND OF THE PERIOD 1796-1820

The gently flared bell-shaped bowls delicatedly enamelled to the exteriors with pink butterflies and fruiting, flowering bitter melon vines and bamboo, which extend over the rims to the interior, 10.8cm. (2)

£20,000-30,000

Cf. The Palace Museum Beijing, for an identical example with a Jiaqing mark.

清嘉慶 粉彩過枝籟瓜瓜瓞綿綿碗 一對

《大清嘉慶年製》青花篆書款

525

TWO CHINESE IMPERIAL 'DRAGON' WINE CUPS

SIX CHARACTER MARKS OF DAOGUANG AND XIANFENG AND OF THE PERIOD

The former painted with two green scaly dragons, the latter with a pair of iron-red dragons in pursuit of flaming pearls, both above breaking waves and sea spray, later wood stands, 5.2cm & 4.8cm high. (4)

£2,000-3,000

Provenance: the collection of Monsieur Jacques Millett, 1923-84, and thence by descent. Monsieur Jacques Millett was an avid collector of Chinese art, Antiquities, and African art, buying in the 1960s and 1970s.

Cf. S Marchant, Recent Acquisitions, 2008, pp.100-101, no.45, for a pair of identical Xianfeng cups formerly in the collection of Warren Stratford Trevors. In the catalogue, Marchant notes that 'Imperial production during the Xianfeng reign occurred only for three years due to the Taiping rebellion.'

清光緒及咸豐 礬紅及綠彩趕珠龍紋杯

《大清光緒年製》及《大清咸豐年製》款

來源: Monsieur Jacques Millett (1923-84) 私人收藏，之後由其後人繼承。Monsieur Jacques Millett是熱愛中國藝術、古董和非洲藝術的收藏家，其藏品購於1960至1970年代。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

526

A PAIR OF CHINESE FAMILLE ROSE MEDALLION DISHES

SIX CHARACTER GUANGXU MARKS AND OF THE PERIOD
1875-1908

Each brightly enamelled with nineteen roundels containing flowers, fruits, birds and insects, and each with an additional gold *shou* character, 16.3cm. (2)

£2,000-3,000

Cf. Christie's New York, 15 December 2015, lot 31 for a pair of similar dishes.

清光緒 粉彩團花紋碟 一對
《大清光緒年製》礬紅楷書款

527

A FINE CHINESE IMPERIAL COPPER-RED GLAZED DISH

SIX CHARACTER KANGXI MARK AND OF THE PERIOD 1662-1722

The shallow rounded body covered with an even copper-red glaze stopping short of the white rim, a paper label for John Sparks Ltd., 16.2cm.

£5,000-8,000

Provenance: an English private collection.

Cf. Sotheby's, London, 15th June 2020, lot 17, for a similar Kangxi copper-red glazed dish.

清康熙 紅釉盤

《大清乾隆年製》青花楷書款

來源：英國私人收藏， 附John Sparks Ltd.標籤。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

528

A RARE CHINESE *DOUCAI* DOUBLE WATER POT AND COVER

YONGZHENG 1723-35

Moulded in the form of a figure of eight, the cover delicately painted with two *shou* characters, which are encircled by five bats and with a narrow border of the Three Friends of Winter, pine, prunus and bamboo; the body with rounded sides, painted with four stylised, scrolling motifs between spearhead borders, together with a wood stand, 10cm. (3)

£8,000-12,000

Provenance: purchased from Sotheby's New York, 30th March 2006, part of lot 370.

Cf. The British Museum, London, no.1947,0712.225, for another example bequeathed by Henry J Oppenheim, a prominent member of the Oriental Ceramic Society.

清雍正 鬥彩螭龍福壽紋帶蓋雙聯水盂

來源：購於蘇富比紐約，2006年3月30日・編號370。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

529

A PAIR OF CHINESE IMPERIAL YELLOW-GROUND MEDALLION ‘FLOWERS’ BOWLS

SIX CHARACTER DAOGUANG MARKS AND OF THE PERIOD
1821-50

Each painted with four medallions containing chrysanthemum, dahlias and *lingzhi*, the *sgraffito* ground decorated with peaches and breaking waves, the interiors painted in underglaze blue with rocks, waves, flowers and funghi, 14.8cm. (2)

£8,000-10,000

Provenance: an English private collection, Somerset.

清道光 黃地軋道開光花卉紋碗 一對
《大清道光年製》青花篆書款
來源：薩默賽特郡英國私人收藏。

530

A CHINESE *DOUCAI* 'DRAGON AND PHOENIX' DOUBLE GOURD VASE, *HULUPING*

19TH CENTURY

The upper and lower body sections each brightly enamelled in polychrome and outlined in underglaze blue with a four-clawed dragon and a phoenix amidst peony flowers and leaves, the rim with a double line border, 28.7cm.

£8,000-10,000

Provenance: an English private collection, Kent, in the same family collection since at least the 1960s.

The technique of producing doucai *wares was developed in the Chenghua period, 1426-35.* Doucai *wares continued to be appreciated for their understated elegance and for their association with Chenghua porcelain during the Qing dynasty and were especially favoured by the Yongzheng and Qianlong emperors.*

Cf. Sotheby's, Hong Kong, 26th October 2003, lot 4, for a doucai *double-gourd vase similarly painted with the dragon and phoenix design and for a* doucai yuhuchunping *also decorated with dragon and phoenix, see Sotheby's, Hong Kong, 8th April 2007, lot 514.*

十九世紀 鬥彩龍鳳呈祥紋葫蘆瓶

來源：英國坎特私人收藏，1960年代之前收藏。

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

531

A RARE CHINESE FAMILLE ROSE 'LADIES AND SCHOLARS' VASE

YONGZHENG 1723-35

Thickly potted, one side delicately enamelled with an elegant lady and two boys among fine tables and antiques, their features finely outlined in iron-red and black, the scene filled in pastel colours, the reverse with a landscape scene of scholars in pavilions on a mountainous lake shore dotted with trees, the sides with flowering peonies and poppies and mounted with reticulated *chilong* handles, 44cm.

£10,000-20,000

清雍正 粉彩仕女圖螭龍耳瓶

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

532

A CHINESE IMPERIAL IRON-RED ALTAR VASE

QIANLONG 1736-95

The ovoid body painted with four lotus sprays between lappets and leaves, with a raised band to the tall cylindrical neck, all raised on a wide domed foot, the base concave, 22cm.

£30,000-50,000

Provenance: purchased from Sotheby's Hong Kong, 27th November 2020, part of lot 106.

Cf. A similar altar vase can be seen in a painting by Giuseppe Castiglione in The National Palace Museum, Taipei, illustrating the Qianlong Emperor beneath trees and beside a table with a number of other treasures; see Palastmuseum Peking Schätze aus der Verbotenen Stadt, Berlin, 1985, no.41, pl.24. For another example presented to Cheltenham College, England, by Yuan Shikai in 1914, and now in the Weishaupt Collection, see G Avitabile, From The Dragon's Treasure, London, 1987, no.176, p.127. See also P Lam, Qing Imperial Porcelain, Hong Kong, 1995, no.83. Another example can be found in the British Museum, London.

清乾隆 御製礬紅寶相花紋甘露瓶

來源：購於蘇富比香港，2020年11月27日 • 編號106。

The Qianlong Emperor by Giuseppe Castiglione in The National Palace Museum, Taipei

533

A GOOD CHINESE FAMILLE ROSE BALUSTER VASE

QIANLONG/JIAQING

Painted with scenes of Magu and her attendants with spotty deer, one pulling a cart containing jars and a vase of peony, beside a large rocky outcrop, the neck and shoulder with cranes carrying *lingzhi*, together with an invoice from Malcolm Anderson, dated 19th December 1955, where the vase is dated to the 'late Ch'ien Lung reign', 54cm.

£6,000-8,000

Provenance: from the collection of Mrs D S Astbury, purchased from Malcolm Anderson, Sussex, and thence by descent. A copy of the invoice is available.

清乾隆 粉彩麻姑獻壽瓶

來源: Mrs D S Astbury收藏，購於英國薩塞克斯郡 Malcolm Anderson古董店（附發票複印件），之後由其後人繼承。

Malcolm Anderson

Chinese Porcelain of Quality
Oriental Rugs
Bronzes and Netsuke
Fine English and Continental China
Old Sporting Prints

13 St. Leonards Road,
Bexhill-on-Sea,
Sussex.

Tel.: Bexhill 3838

19th December 1955

Mr

A Chinese porcelain Vase, of sleeve shape, decorated with 'Famille Rose' enamels on the glaze showing flying Cranes carrying presents, and a Lady with her deer drawn cart also taking presents; other attendants are near by in a rocky landscape. Base unmarked. Height 22 inches.

Late Ch'ien Lung Reign (1736-1795).

£ 38 0. 0.

Mrs D. S. Astbury,
North Kilworth Hall,
Near Rugby.

Received with thanks
Malcolm Anderson

Malcolm Anderson receipt, 19th December 1955

See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices

534

A GOOD CHINESE FAMILLE ROSE BOTTLE VASE, *DANPING*

QING DYNASTY

Delicately painted with a mother and her two children standing on a terrace beside a blossoming prunus growing from an elaborate lotus jardinière, watching two mandarin ducks, the reverse painted with a large pine tree and blue rocks, together with an invoice from Malcolm Anderson dated 9th November 1951, where the vase is dated to the 18th century, 44cm.

£8,000-12,000

Provenance: from the collection of Mrs D S Astbury, purchased from Malcolm Anderson, Sussex, and thence by descent. A copy of the invoice is available.

清 粉彩教子圖膽瓶

來源: Mrs D S Astbury收藏，購於英國薩塞克斯郡 Malcolm Anderson古董店（附發票複印件），之後由其後人繼承。

Malcolm Anderson

Fine Old English Prints and Chinese Works of Art

9th November 1951

TO

A Chinese white glazed Bottle, height 17¾". Enamel decoration in the FAMILLE ROSE style, showing a Chinese lady and two children on a terrace. 18th century circa 1730-1750.

£27-10-0.

Mrs Dorothy Astbury,
Charnwood Lodge,
Dear LIBBERTON.

Malcolm Anderson receipt, 9th November 1951

LOTS 535-537

NICOLAS DE LA MARE THOMPSON (1928-2010)

Nicolas De La Mare Thompson (1928-2010)

Nicolas de la Mare Thompson was the grandson of the author Walter de la Mare; his brother was the highly respected Sotheby's Chinese art expert, Julian Thompson, who was Chairman of Sotheby's Asia from 1992 to 2003.

He came from a family of collectors that included Richard de la Mare, one of the founding directors of Faber and Faber. The distinguished collector, Sir Michael Butler, was one of Nicolas's oldest and closest friends. They both started collecting pots at an early age and throughout their lives, he, Julian and Nicolas would meet to compare and discuss their purchases.

Nicolas bought what he loved, what he thought had merit, and not what was said to be good, he certainly did not buy anything because it was fashionable. He would react to an object sensing that it was right for his collection and above all because he loved the feel of it in his hands.

Nicolas was a committee member of the Oriental Ceramics Society. He approached the Society in the same way as he approached his understanding of Chinese ceramics, by stripping it down and starting again, using clear, empirical thinking. Nicolas thought it important that the Society should be run for the benefit of every member and was adamant that it should be open to all.

Nicolas died on the 25th of April 2010 at the age of 82. He had many friends in the world of Oriental ceramics who loved his humour, kindness, knowledge, and his willingness to share his thoughts.

Robert McPherson.

Nicolas de la Mare Thompson (1928-2010)

Nicolas 是著名作家 Walter de la Mare 的外孫， 他的弟弟Julian Thompson是備受尊敬的亞洲藝術品專家，曾於1992-2003任職蘇富比亞洲藝術部主席。

Nicolas和Faber and Faber 出版社的創辦人之一Richard de la Mare，同樣來自愛好收藏的家族，而顯赫的收藏家Michael Butler（巴特勒），亦是Nicolas多年的好友，三人在年輕時開始一起收藏瓷器，會不時一起共聚鑑賞新的藏品。

獨具慧眼的Nicolas一向不受時代潮流所操縱，只會投資他喜歡的，有價值的藝術品。作為東方陶瓷學會的會員，Nicolas在學會的辦事作風和他對鑽研陶瓷的態度如出一轍。處事一絲不苟，見解精闢，致力為東方陶瓷學會平衡成員的利益和堅持對公眾開放學會。

Nicolas在2010年四月二十五日逝世，享年82歲。學問淵博，風趣幽默，廣結人緣的Nicolas在亞洲陶瓷學術界備受愛戴。

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A CHINESE BLUE AND WHITE BEAKER VASE

TRANSITIONAL C.1640

The flared neck painted with a scene of a figure offering a tribute of a vase containing three halberds to an official who stands beneath a willow tree and is flanked by attendants holding fans, the central section has two further figures on a bridge in a mountainous landscape, above a band of pointed leaves to the flared foot, the different registers, rim and foot incised with *anhua* bands, the base incised with a cursive '1658', 45cm.

£10,000-15,000

Provenance: the collection of Nicolas de la Mare Thompson (1928-2010).

The halberd was the weapon associated with Lu Bu, a warrior in the Yuan dynasty novel, the Romance of the Three Kingdoms. The ancient weapon symbolises rank in military achievement. During the Tang dynasty it was customary for official households of the third rank and above to post a halberd at their gate. The halberd is a pun for 'rank', it represents rapid promotion.

明末清初 青花平升三級紋花觚

來源：Nicolas de la Mare Thompson（1928-2010）收藏。Nicolas是朱湯生（1941-2011）的哥哥，朱湯生曾於1992-2003任職蘇富比亞洲藝術部主席。

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A LARGE CHINESE FAMILLE VERTE 'LADIES' DISH

KANGXI 1662-1722

Decorated in bright enamels and gilding with three ladies seated at a table admiring a scroll painting of a mountainous landscape which one of the ladies has executed, to her side is a bundle of scrolls, and in the distance are green and blue mountain peaks hidden by swirling clouds, the base with an artemesia leaf mark in a double circle within a grooved foot rim, a paper label for Bluett, London, 34.3cm.

£6,000-8,000

Provenance: the collection of Nicolas de la Mare Thompson (1928-2010). Purchased from Bluett's, 3rd January 1973 for £570. Bluett's acquired the dish from Harold Hartog on the 19th September 1972 for £425. Harold Hartog's collection is now in the Hamburg Museum. With thanks to Dominic Jellinek for his assistance in cataloguing this lot.

清康熙 五彩仕女圖大盤

來源：Nicolas de la Mare Thompson（1928-2010）收藏，1973年1月3日以£570的價格購得。1972年9月19日Bluett's以£425的價格從Harold Hartog處購得。

Nicolas是朱湯生（1941-2011）的哥哥，朱湯生曾於1992-2003任職蘇富比亞洲藝術部主席。

注：以上信息由《來源》一書作者Dominic Jellinek提供。

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A RARE LARGE CHINESE IMPERIAL 'DRAGON' BOWL

SIX CHARACTER JIAJING MARK AND OF THE PERIOD 1522-66

The deep rounded sides rising from a slightly tapered foot to a wide flared rim, the exterior boldly painted in iron-red with two Imperial five-clawed dragons striding among stylized clouds in pursuit of flaming pearls. The dragons are painted in silhouette with details added in a deeper tone, one with open jaws, the other with a clenched grinning face, their sinuous scaly bodies issuing flames, all set amidst clouds scrolls, the rim and foot with line borders, the base with two paper labels for the Riesco collection 31.5cm.

£10,000-20,000

Provenance: the collection of Mrs B Z Seligman, sold Sotheby's, London, 11th May 1954, lot 48; later the R F A Riesco Collection, sold Sotheby & Co. 23rd June 1970, lot 48; the collection of Nicolas de la Mare Thompson (1928-2010).

Cf. A similar bowl in the Palace Museum, Beijing, is illustrated in Geng Baochang, Gugong Bowuyuan cang gu taoci ciliao xuancui (Selection of Ancient Ceramic Material from the Palace Museum), vol.1, pl.156. Another from the collection of Nancy and Ira Koger, and later the Meiyintang Collection is illustrated by J Ayers, Chinese Ceramics, The Koger Collection, pl. 79, and by R Krahl, Chinese Ceramics from the Meiyintang Collection, vol. 4, no.1686; and another bowl of this design is in the Idemitsu Museum of Arts, Tokyo, illustrated in Chinese Ceramics in the Idemitsu Collection, Tokyo, 1987, pl.195.

For the prototype of this type of bowl, see one excavated from the waste heaps of the Ming Imperial kilns which was attributed to the Chenghua period, and included in the exhibition Yuan's and Ming's Imperial Porcelains Unearthed from Jingdezhen, Yan-Huang Art Museum, Beijing, 1999, catalogue no.317.

明嘉靖 礬紅趕珠龍紋撇口碗
《大明嘉慶年製》青花楷書款
來源：倫敦蘇富比， Seligman女士收藏，1954年5月11日·編號48。
R F A Riesco收藏，蘇富比1970年6月23日·編號48。
Nicolas de la Mare Thompson（1928-2010）收藏。Nicolas是朱湯生（1941-2011）的哥哥，朱湯生曾於1992-2003任職蘇富比亞洲藝術部主席。

The base of the bowl

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A FINE PAIR OF LARGE CHINESE IMPERIAL CELADON 'PEONY' BOWLS

SIX-CHARACTER QIANLONG SEAL MARKS AND OF THE PERIOD 1736-95

Each well potted with deep rounded sides, crisply moulded and incised on the exteriors with continuous leafy scrolls bearing six peony blossoms, between archaistic scrolling clouds to the rims and with keyfret bands around the feet, the interiors incised with central peony sprays enclosed within roundels and further peony scrolls around the cavettos below keyfret borders, all covered in a lustrous celadon glaze, together with wood stands, 26.5cm. (4)

£20,000-30,000

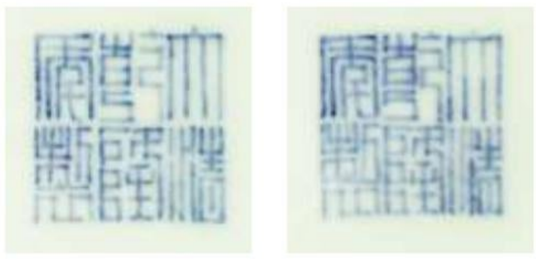
Provenance: an English private collection, and thence by descent.

For similar examples, see Christie's Hong Kong, 31st October 1994, lot 631, and 28th November 2006, lot 1587. A related Yongzheng example decorated with a lotus pond scene is illustrated by A du Boulay, Christie's Pictorial History of Chinese Ceramics, p.219.

清乾隆 粉青釉纏枝芍藥大盌 一對

《大清乾隆年製》青花篆書款

來源：英國私人收藏，之後由其後人繼承。



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TO BE SOLD NOVEMBER 2023

中國藝術珍品

2023年11月14日

A MASSIVE CHINESE SPINACH-GREEN JADE BOULDER CARVING
QIANLONG 1736-95

Estimate £30,000 – 50,000*

清乾隆 碧玉雕山水人物山子

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TUESDAY 23RD MAY 2023

日本美術

2023年5月23日

A RARE AND IMPRESSIVELY LONG JAPANESE WOOD *JIZAI OKIMONO*
(ARTICULATED MODEL) OF A SNAKE BY MASAKAZU
MEIJI ERA, 19TH/20TH CENTURY

Estimate £12,000 - 15,000*

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2. 仲介：作為拍賣行，本公司通常以代理買方的身份簽署合同。爲了保護客戶隱私權，本公司不會公開競買人的資訊。

3. 估價：估價是爲了提供競買人一個大概的價格浮動範圍。所有提供的拍賣品均設有賣家所定的保密的最低價，拍品不會以低於此價出售。圖錄上較低的估價價格即可能是該拍賣品的底價。估價不包括競買人支付的傭金和VAT增值稅。估價會在拍賣之前提供給競買人。

4. 買入價格：競買人需要府成交價和佣金（每件拍品的成交價低於£500,000 取26%，超過£500,000 部分取 20%）+ VAT增值稅。

5. VAT增值稅：買家須以有關法律所規定的稅率及時間繳付增值稅。增值稅會在成交價和傭金之上收取。帶有星號（*）的拍品是從歐盟國家進口的，將徵收20%進口VAT增值稅。帶有雙星符號（**）的拍品是從歐盟以外的國家進口的，當下的VAT增值稅為5%。如果沒有以上敘述的兩種符號，該拍品就不需要徵收VAT增值稅。

6. 威立士拍賣行：本公司是賣家的仲介，所有拍品的資訊均源自於賣家，同時也會檢查拍品的情況。本公司在關於拍品的目錄、品相報告和另外口頭與書面的所有陳述，均只屬於意見的表述，而不應依據為事實的陳述。目錄和品相報告中所提及的有關瑕疵和未經修復的敘述只作為對該拍品的參考，不應被依據為拍品的真實狀況。所以競買人在拍賣前仔細檢查拍品情況是一個明智的選擇。但如果發現拍品存在‘蓄意偽造’的情況，在三個星期內可能可以被退還。（蓄意偽造的詳細解釋可以在本公司的拍賣條款裏查閱）

7. 電器拍品：所有電器拍品都以古董的形式進行拍賣，如果是用於日常使用請在拍賣之前與專業電器公司確認其安全性。

8. 出口拍品：買家如果想要出口競拍所得物品需要查明：a）是否需要出口許可證。b)要攜帶入境的國家是否對該類拍品有禁令。比如說，可能會禁止攜帶象牙。如有需要請詢問本公司前臺服務。但上述的兩種情況都不作為取消交易和推遲付款的原因。

9. 競投：競買人需要在拍賣前進行註冊，登記時需要提供姓名，位址。新客戶需要向本公司提供身份證明。如需要電話競投服務，請儘早與本公司進行登記。

10. 競投委託：該項服務是以書面的形式委託威立士在不超過其指定金額下競投拍賣品。工作人員將參考底價，盡力以最低價進行競投，如果威立士收到兩個或以上相同價格的書面競投，則以最先與本公司簽訂委託競投協定者為成功競投者。

11. 付款方式：按照規定，成交拍品需要付清所有遺留款項以後才能取貨。關於付款方式請提前與本公司前臺聯系。

12. 取貨和存儲：請查閱本公司拍賣條款裏關於取貨和儲存的有關信息。所有推遲提取的拍品都會徵收相應的存儲費用。

賣家委託條件

1. 解釋：下文中用到‘您’代表賣家或仲介機構，同樣‘我們’代表拍賣行。

2. 傭金：拍品成交價在£999 內收取15%的傭金+VAT增值稅，超過£1,000 拍品需要徵收10%的傭金+VAT。

3. 運輸費：所有拍品務必要在截止日期前送達我們拍賣行，且所有費用將由您來承擔。我們可以在運送過程中幫助您但是本公司不承擔運輸中發生任何狀況的責任。

4. 丟失和損傷保險：我們沒有為客戶準備FSA的保險，但本公司用拍品的最低估價作為保護承擔責任賠償。我們會收取成交價的1.5%作為責任賠償的保險費用，如果您的拍品沒有成交那麼我們會以估價的中間值為標準收取費用。如果您不需要這項服務，那麼您將承擔丟失和損傷的風險，直到買家取走該拍品。

5. 插圖：插圖的費用由您來承擔。若我們覺得拍品需要插圖會尋求您的允許，我們會事先通知您。但所有圖像和文字說明的版權都屬本公司所有。

6. 底價和我們的判斷：在拍賣會開始之前我們會和您關於拍品的預訂價達成共識。

7. 我們可以賣出低於拍品預訂價，但我們會支付您該拍品的保留價。但如果您給予本公司‘裁決’的權利，我們會同意以低於預訂價10%的價格出售。

保留價：

（a） 敬請您務必在拍賣前提供給我們您需要的保留價。保留價必須是我們認為合理的成交價格，本公司有權利下降不合理的高保留價。

（b） 保留價確定之後不能被改動。

（c） 保留價被確定以後，您不能自己進行競投。

8. 電器拍品：這些拍品需要詳細的安全證明和防火安全證明。若發現拍品有安全隱患，該拍品將不被進行競投，我們有權要求您取走該拍品。

9. 室內裝飾品：室內裝飾品如果發現有防火安全隱患，根據Provisions of The Torts (Interference with Goods) Act 1997, Schedule 1 條例，我們有權要求您取走該拍品。

10. 拍品描述：請告知我們正確的拍品資訊，包括拍品來源等等。對於拍品的描述的正確性有嚴格的責任賠償，且在很多情況下您將承擔該責任。如果您沒有反對我們對您的拍品描述，我們將假定您同意您已認可。若競買人發現拍品描述和實際拍品不符我們將退還買家所付金額。我們必須引提醒您，即使您確實不知道拍品描述和實際不相符也必須遵循該條例。

11. 未成交的物品：如果拍品沒有成交，可以在您的允許下在下一次拍賣中再次進行競投。如果我們認為該拍品無法賣出，請您務必儘快從本公司提貨，因為我們有權向您徵收倉庫儲存費。

12. 撤拍和買入的物品：撤拍或自行買入的拍品若已列入圖錄或已經開始印刷，則應支付保留價或者圖錄中最低估價的10%的傭金加上VAT增值稅。

13. 拍賣條例：您所有同意的物品將根據拍賣條例進行出售，您或者仲介有權出售該物品。如違反該條例您將承擔我們、買家和第三方的所有損失和賠償。

14. 扣除賣家傭金和費用以及保留買家傭金和利息的權利：

（a） 您可以授權要求我們取消傭金和所有相關費用，但是我們有權利保留買家所支付的傭金和相關費用所產生的利息。

（b） 您可以授權我們在拍賣結束印業當天進行私下協議出售沒有成交的拍品，但我們可以收取和拍賣成交時同樣的傭金和費用。

15. 存儲：我們對任何不能馬上上拍的物品不負責，且我們有權收取每天£2 儲存費。如果三個星期以後還是沒有前來領取，我們有權利出售該物品並收取相關費用。

16. 結算：通常拍賣結束以後28天內可以完成款項結算，除非買家未付款。

拍賣條例

威立士索爾茲伯裏拍賣有限公司是與競買人、賣家和在拍賣現場的人進行業務運作。拍賣條例可以從這裡參考查閱。

1. **定義 ：**

a) ‘拍賣官’代表威立士索爾茲伯裏拍賣公司或他授權的拍賣官。

b) ‘蓄意偽造’是指一件仿品試圖偽造原創作者、時期、年紀、年代、文化或來源於圖錄中描述的不同，而在拍賣當天拍出了與該仿品的本身價值不符的價格。

c) ‘成交（落錘）價’是指競拍價格超過了保留價，而拍賣師落錘成交的價格。

d) ‘委託條款’是指威立士拍賣行規定的賣家或仲介的條約和傭金的百分比率。

e) ‘總額’是指成交價、買家傭金，VAT增值稅和其他費用加起來買家付款的總和。

f) ‘銷售收益’指賣家的淨收益，成交價減去賣家傭金、VAT增值稅和其他費用的餘額。

g) ‘你，你們’等等指買家請參考條例第二條。

2. **拍賣過程和買家**:

a) 競買人在競投之前，必須填妥及簽注登記表格才能參加本公司拍賣。

b) 在拍賣官的決定下，競買人出價最高且被拍賣官接受的競買人才能成為該物品的買家。下錘則表示賣家和買家之間的拍賣合約已經達成。

c) 競買人會被我們視作委託人。我們有權利為賣家競投到其設定的保留價，且有權利拒絕任何競投。

3. **加價：**拍賣官有權自行決定加價幅度

4. **買入價格：**競買人需要府成交價和佣金（每件拍品的成交價低於£500,000 取26%，超過£500,000 部分取 20%）+ VAT增值稅。

5. **增值稅：**根據法律規定，買家所有成交的拍品的成交價上要支付VAT增值稅。（具體信息請查閱買家須知的增值稅部份）

6. **付款：**拍下拍品以後：

i) 如果需要請提供我們您的身份證明

ii) 以英鎊為貨幣形式付款

b） 買家需要付清我們計算出的應付金額，包括以您或您仲介名義下的所有款項。

7. **所有權和領取已購買物品：**

a) 物品的所有權只有在您付清全部應付金額之後才能被轉移。

b) 您需要在拍賣結束後三個工作日付清金額，且取走物品以後所發生的所有責任都由您來擔當。

c) 在付款之前，任何物品不能被提取。

8. **不付款或未領取已購買拍品的提醒：**

a) 如果有買家沒有全部付清應付金額，根據條例我們作為賣家仲介和拍賣行可以執行以下權利和提醒：

i) 對您的違約進行法律訴訟程式。

ii) 撤回您從本公司競投的所有成交拍品

iii) 如果重新賣出拍品（通過拍賣或私人交涉成交），您就要承擔所有重新拍賣所造成的任何高於您的成交價的部份歸賣家所有。

iv) 您拍品的運送、存放和投保的費用都由您承擔，至於存放地點可以在我們的儲藏室或者其他地方。

v) 如果沒有在拍賣結束後三個工作日內付款，我們將以每個月1.5%的比率收取利息。

vi) 直到您付清所有的應付金額，我們才能取消利息的收取。

vii) 在今後的任何拍賣中，不接受您做出的競投，或在接受任競投之前加一些必要條件。

viii) 申請出售任何其他拍品的收益，或在將來您在結算的時候，可以行使留置權。

1b) 我們作為賣家的仲介和拍賣行，我們執行以上的權利和提醒是爲了做出合理的補償。

9. **第三方責任：**所有現場的公眾人員都必須注意現場的安排和安全隱患。拍賣官、我們的員工和都不對任何的死亡和人員傷亡負責（除法律認定是我們的疏忽外）。

10. **委託拍賣：**雖然我們建議買家參加拍賣現場對所有競投負責，但如果需要我們可以為買家進行競投。工作人員將參考底價，盡力以最低價進行競投。如果威立士收到兩個或以上相同價格的書面競投，則以最先與本公司簽訂委託競投協定者為成功競投者。

11. **所有權保證和有效性：**賣家向拍賣行和您保證，物品的所有權和出處是該買家，且物品不受任何第三方索賠。

12. **仲介：**拍賣行通常作為仲介不履行任何買家和賣家的義務。

13. **銷售條例：**買家將在委託拍賣之時起承認履行所有委託條款。

14. **描述和條例：**

a) 在我們尋找對拍品正確的描述的時候，可能不能對每個拍品都做到最詳盡的調查。在拍賣開始之前競買人和他們的鑒定師會被給予對每件拍品充分查看和調查的機會。競買人將會對我們的描述有不同的見解。我們承諾，任何此類意見會被相當誠實合理的接受。

b) 在這些條件下的成交的私人財產轉讓根據消費者權益法視為交易。

15. **偽造者：**儘管有之前的條件，但任何拍品被證明是蓄意偽造，或可以在拍賣結束後21 以內原封不動的與相關證明材料一起歸還於我們。如果我們認可您提供的資料證據可以證明該拍品存在蓄意偽造的事實，我們將退還您所付的傭金和成交價。但是如果1 從成交日起，眾學者和鑒定專家都認可圖錄中的描述。或者2 您個人無法提供一個更好的解釋給我們，那麼根據條例您就沒有權利要求我們退還拍品。

常規信息

16. 我們有絕對權利拒絕任何人士進入拍賣場地進行拍賣。

17. (a) 所有損壞賠償責任和毀約所帶來的費用都應該酌情賠償給賣家和拍賣行。

(b) 這種權利可以由拍賣行和其員工或賣家強制執行。

18. 任何對買家、賣家、競買人和觀展人的通知都會都以第一類郵件的方式在48 時內寄到其提供給我們的地址。

19. 圖錄描述中出現的特殊名詞都會在術語表中做詳細解釋。

20. 任何沒有節制的拖延或延長競投時間的買主或賣主我們會合情做出一定的讓步。

21. 英國法律可以用於解釋這些條例。

圖畫、素描、平板印刷、雕刻品和印刷

任何關於作者、歸屬，出處，時期，年份，來源和情況的敘述都是一件的聲明。不能把他當做事實敘述。公司有權利敘述意見用來提供相對可靠的顧問資訊。

書籍

如果發現書籍收藏中的描述和插圖中被證明有一些缺陷，請您以書面的形式解釋該收藏的問題，并在14天內退回該收藏。在圖錄中已經提及或在拍賣該物品之前指出的缺陷都不予接受。另外包括書中空白處、半個標題、廣告、書籍裝訂損壞、水漬和污漬。

SOCIETY OF FINE ART AUCTIONEERS AND VALUERS
and the ROYAL INSTITUTION OF CHARTERED SURVEYORS
CONDITIONS OF BUSINESS

INFORMATION FOR BUYERS

1. **Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

2. **Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.

3. **Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. **VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The symbol (**Ω**) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax. (As at 31st December 2020. Please refer to SOFAA website for updates to the Terms and Conditions).

6. We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.

8. **Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

9. **Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.

11. **Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).

12. **Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

1. **Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.

3. **Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

4. **Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.

5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

6. **Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.

7. We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.

Reserves.

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

8. **Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

9. **Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.

10. **Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.
11. **Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.
12. **Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.
13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.
14. **Authority to deduct commission and expenses and retain premium and interest.**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. **Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.
16. **Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque five weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;
(b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;
(c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;
(d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;
(e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;
(f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.
(g) ''You', 'Your', etc. refer to the buyer as identified in Condition 2.
(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;
(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.
(c) Bidders shall be deemed to act as principals.
(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a † or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a lot is sold you will:
(i) give to us, if requested, proof of identity, and
(ii) pay to us the total amount due in pounds sterling
(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.
(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.
(b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.
(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:
(i) to proceed against you for damages for breach of contract;
(ii) to rescind the sale of that lot and/or any other lots sold by us to you;
(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;
(iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;
(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;
(vi) to retain that or any other lot sold to you until you pay the total amount due;
(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;
(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied.
(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur

liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

Glossary

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

(a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

(b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

(c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.

(d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

(e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

(f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.

(g) After Edward Lear: In our opinion a copy of a known work of the artist.

(h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

(i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

(j) Dimensions are given height before width.

(k) Pictures are framed unless otherwise stated.

BOOKS AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:
4% Up to €50,000
3% €50,000.01 - 200,000
1% €200,000.01 - 350,000
0.5% €350,000.01 - 500,000
0.25% In excess of €500,000
Up to a maximum levy of €10,000

Lots marked with a ‡ symbol are potentially subject to the levy

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us**, **we**, **our**, **Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you**, **your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 1998 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleyandwallis.co.uk
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

- From you when you:
  - interact with us before entering into a contract with us, for example when you express your interest in our Services;
  - instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
  - communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
  - in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.
- From third parties such as:
  - other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
  - thesaleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on thesaleroom.com) of individuals who register for one of our auctions (please see thesaleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (thesaleroom.com's payment provider);
  - sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
  - shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

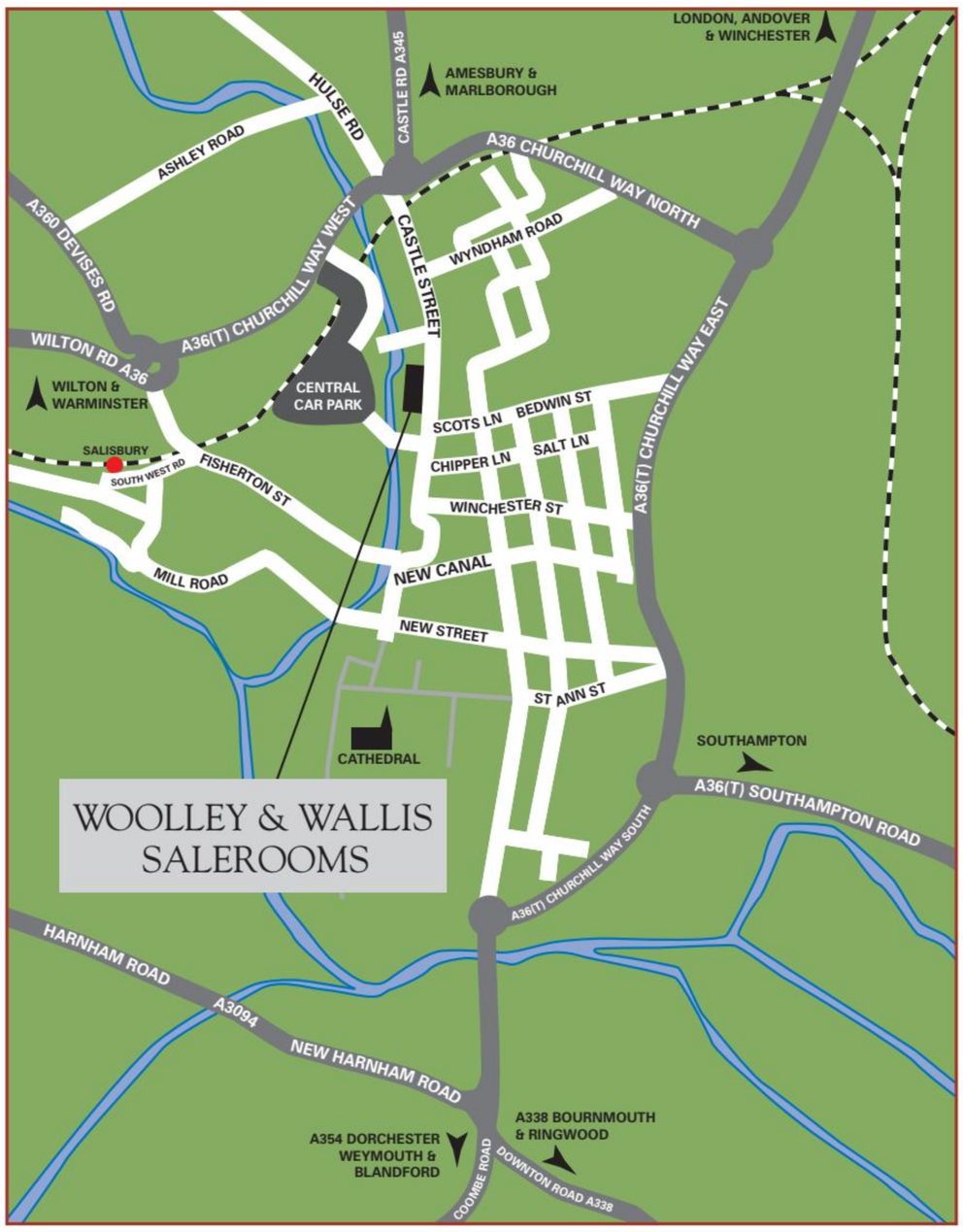
YOUR LEGAL RIGHTS

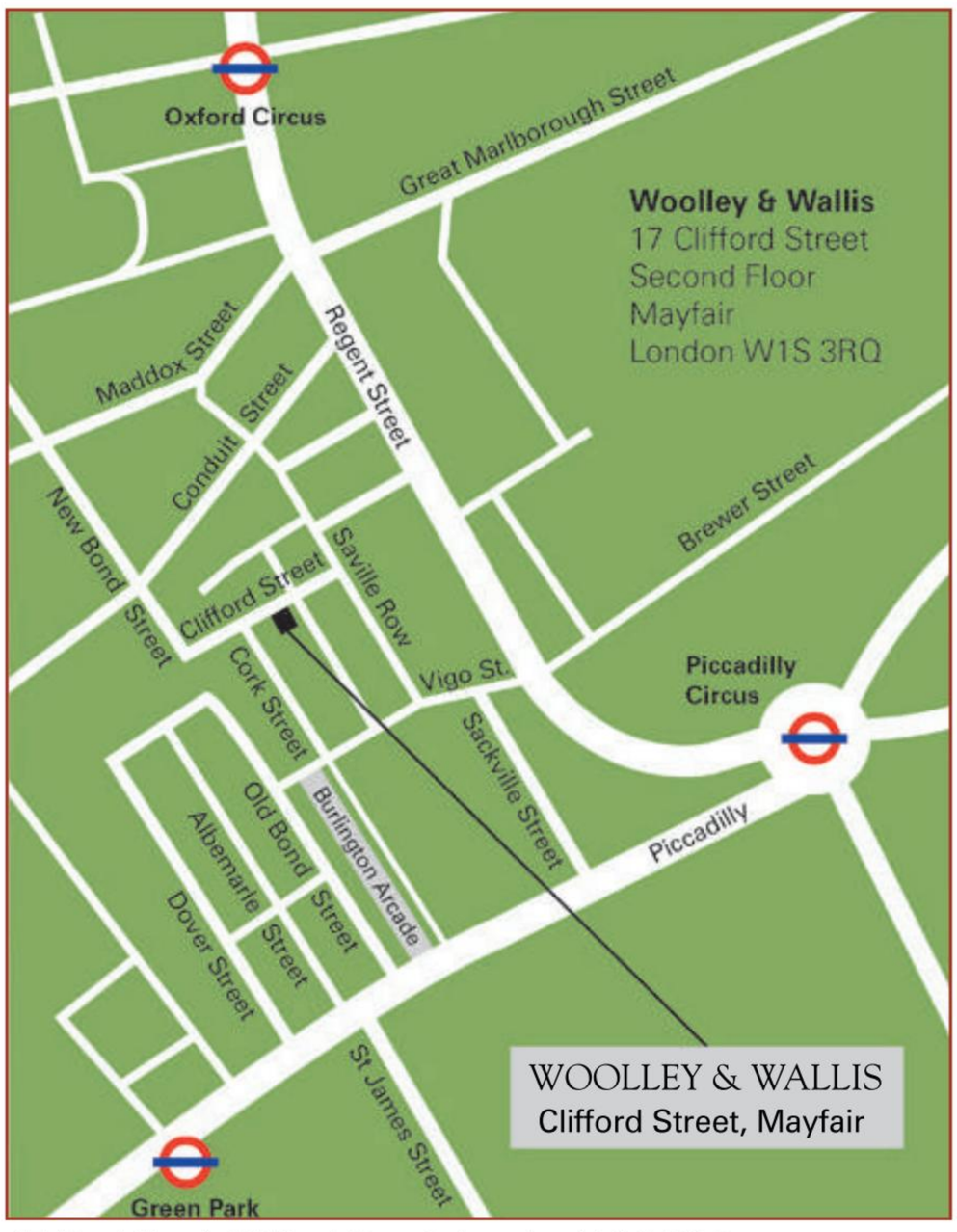
Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: **www.ico.org.uk**





17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No.02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or director. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley and Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence
+44 (0)1722 424509 | valuations@woolleyandwallis.co.uk

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleyandwallis.co.uk or call +44 (0)1722 424500.

DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM

Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

catalogue production by Park

WOOLLEY & WALLIS

EST. 1884

ABSENTEE BID FORM

FINE CHINESE WORKS OF ART

WEDNESDAY 24TH MAY 2023

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

BUYER'S PREMIUM

Each lot is subject to a buyer's premium of 26% plus VAT at 20%

Billing Name (please print)_____

_____

Address _____

_____

_____

_____ Postcode _____

Daytime Telephone _____

Email _____

ID may be required even if you have bid with us before.

Signature_____

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot Number in numerical order	Brief Description of lot	Price excluding buyer's premium & VAT

WOOLLEY & WALLIS

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中國書畫及藝術品

敬請以本公司的名義為競買人進行競投，以下所填的價錢上限不包括拍品所需的任何買家保險價和任何VAT增值稅。這些拍品會以圖錄上說明的底價以上的拍賣價成交。

競買人資料 （請用英語大寫字母書寫）

姓：

名：

地址：

郵編：

聯繫電話：

簽名：

拍品編號（按數字順序）	簡要的拍品描述	競拍價格（請除去VAT增值稅和買家保險價）

AUCTION CALENDAR

MAY

17th	Medals & Coins, Arms & Armour
23rd	Japanese Works of Art
24th & 25th	Fine Chinese Works of Art & Asian Art II

JUNE

7th	Modern British & 20th Century Art
21st	Fine Arts & Crafts (Including Martin Ware)
Exhibition	Robert Wallace Martin Potter, Sculptor, Artist 12th to 23rd June

JULY

5th & 6th	Furniture, Works of Art & Clocks
11th & 12th	Silver & Objects of Vertu
13th	Fine Jewellery

SEPTEMBER

6th	Old Masters, British & European Paintings
19th	British and Continental Ceramics & Glass
20th	Arts of Africa, Oceania and the Americas

OCTOBER

4th & 5th	Furniture Works of Art & Clocks
18th	Design
24th & 25th	Silver & Objects of Vertu
26th & 27th	Fine Jewellery

Dates may be subject to change

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enquiries@woolleyandwallis.co.uk
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www.woolleyandwallis.co.uk

*Price includes buyer's premium

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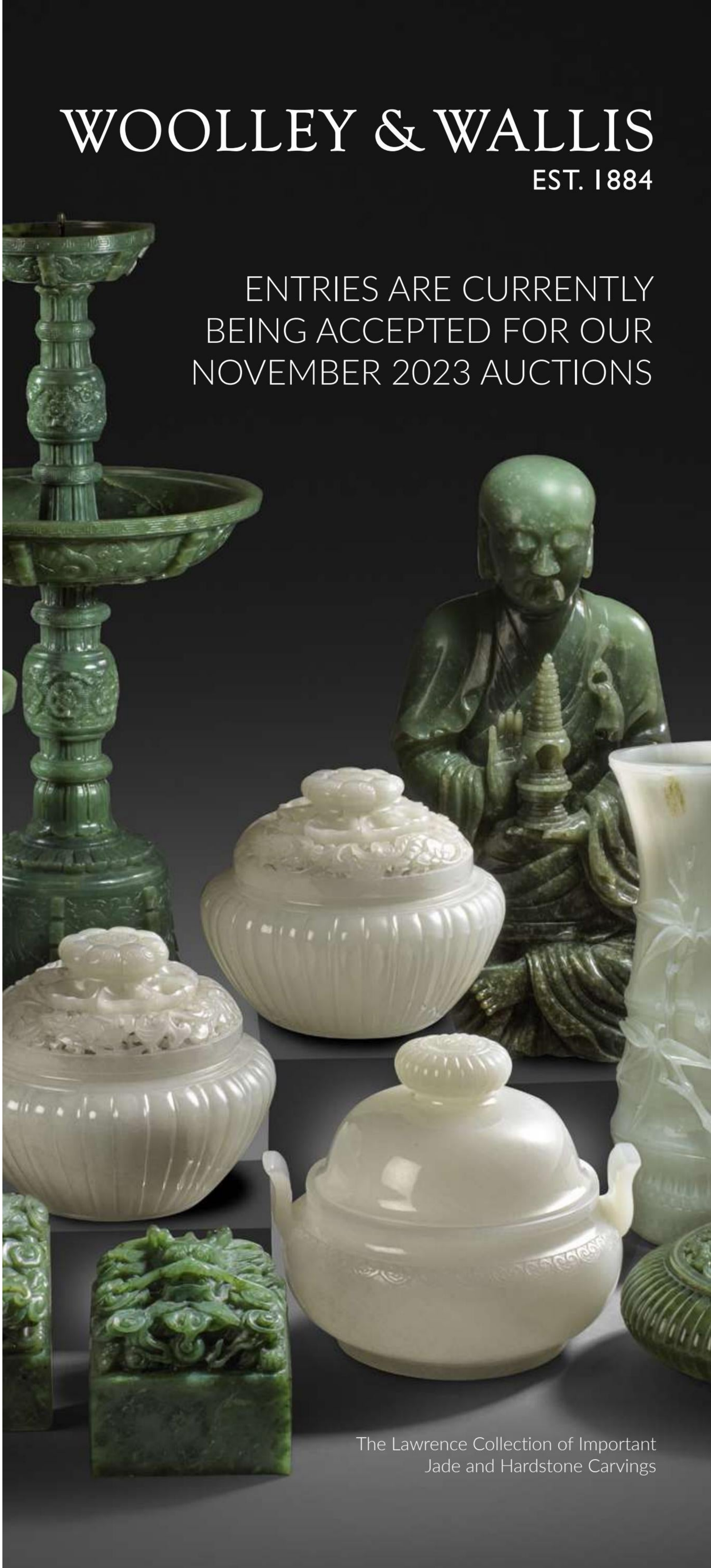
EST. 1884

ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR NOVEMBER 2023 AUCTIONS



The Lawrence Collection of Important Jade and Hardstone Carvings